

# THE AMERICAN MAGAZINE OF ART

“Art and Progress”

JUNE, 1917

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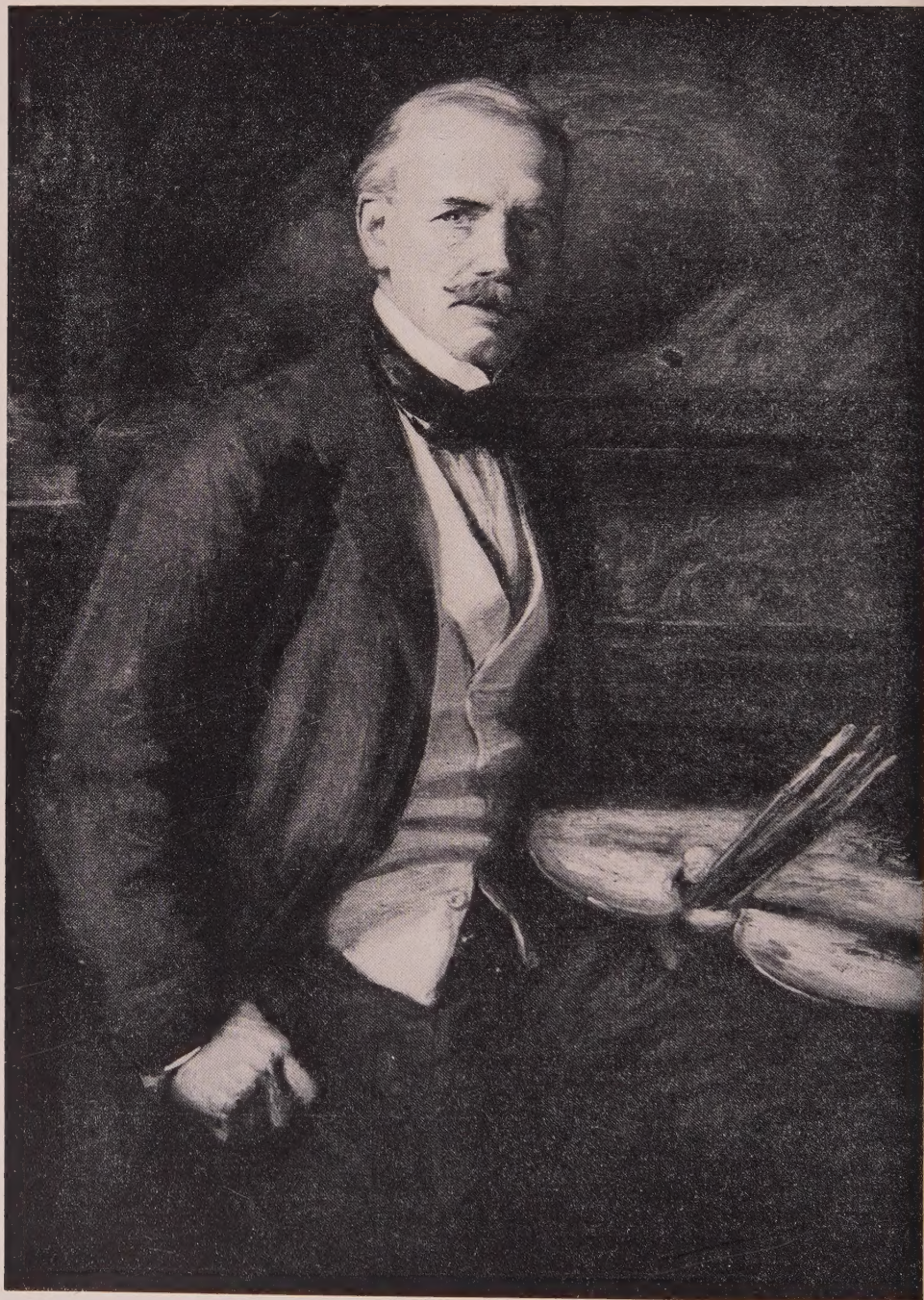
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PORTRAIT OF J. J. SHANNON

BY ORLANDO ROULAND

RECENTLY PRESENTED TO

THE NATIONAL GALLERY OF ART  
WASHINGTON, D. C.



# THE AMERICAN MAGAZINE OF ART

VOLUME VIII

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THE DETROIT SOCIETY OF ARTS AND CRAFTS BUILDING

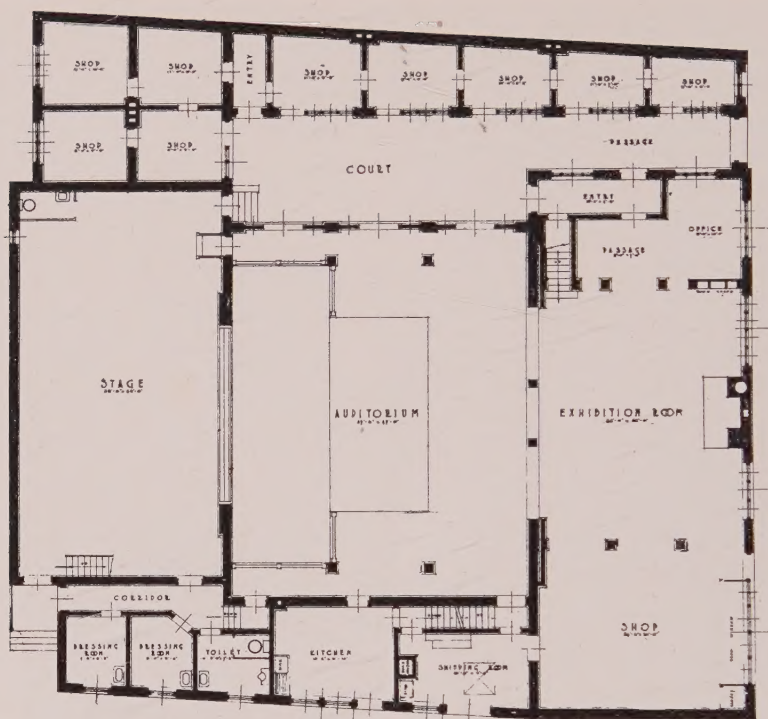
## THE DETROIT SOCIETY OF ARTS AND CRAFTS

BY SHELDEN CHENEY

THE formal opening of the new building of the Society of Arts and Crafts in Detroit last November not only marked an important stage in the development of that progressive organization, but brought certain departures which are likely to loom large in future histories of the Arts and Crafts movement in this country. The opening of the finest Arts and Crafts home in America, while stimulating as an example to other communities, might be considered a matter of local rather than national interest; but the extension of activities into entirely new fields makes the event of moment to the larger art world.

It is to the credit of the Detroit Society that it has gone beyond the conception of

such an organization as a mere sales medium, a sort of middleman between craftsman and purchaser. First, and most important, perhaps, it has brought workshops and salesrooms under one roof; it has, moreover, provided galleries, social rooms and lecture hall which will bring a wider public into touch with the purely artistic activities; and lastly, in its theater stage and auditorium it has provided a workshop and display room for the most democratic—and hitherto the least considered—of the arts. If the Society was ever merely the concern of a small group of interested people, unrelated to the larger life of the city, that phase is past; it is now definitely part of the structure of the community.



FIRST FLOOR PLAN

SMITH HINCHMAN & GRYLLS AND WILLIAM B. STRATTON, ARCHITECTS

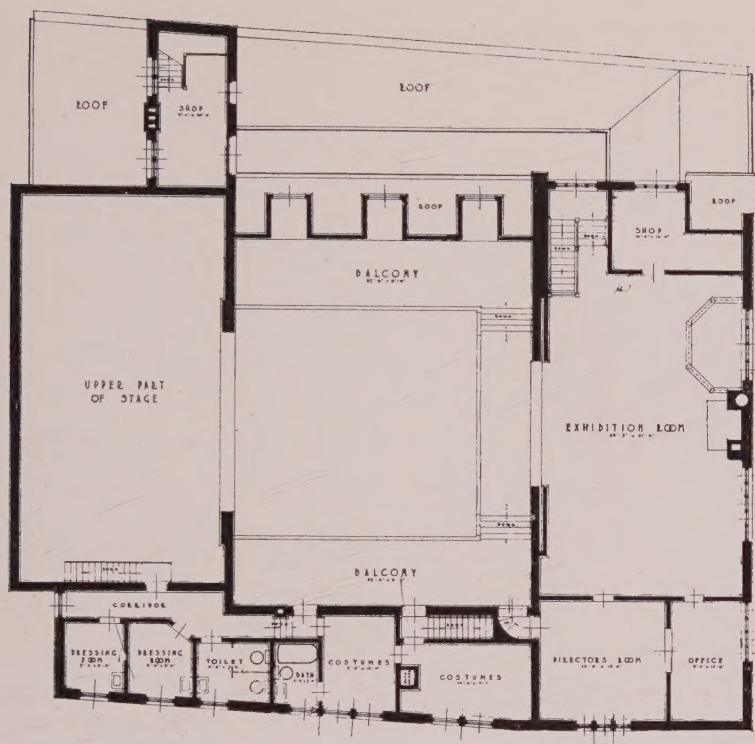
On the one hand it is directly concerned in the actual processes of manufacture; on the other it carries its activities into the recreational life of the people.

It was in 1906 that a small group of artists and craftsmen called a meeting to consider the formation of a Detroit Society of Arts and Crafts. The organization was effected "to encourage good and beautiful work as applied to useful service." The scope of the work was summarized in the first announcement as: 1. The giving of four lectures by experts during the year; 2. The establishment of classes in handicraft; 3. The holding of one or more exhibitions; and 4. The opening of a small shop, and employment of an attendant. For ten years the Society developed slowly but steadily, clinging to its original ideals throughout that time. It showed the work of local craftsmen side by side with the best that other American workshops had to offer; it brought to Detroit the most

important handicraft exhibitions seen in other cities; and it presented lecturers of national and international reputation. During that time it showed unusual breadth in its interests and activities. And it is a pleasure to note that it co-operated continually with the Detroit Museum of Art in bringing to the city many speakers and many exhibitions which neither organization could secure, or finance alone. It has also helped to establish The Detroit School of Design, now a separate and flourishing institution.

In the first ten-year period the Society outgrew its exhibition rooms twice, the present building being its third home. But despite its many changes in other directions, three of the four members of the original organizing committee still belong to the inner group that guides the Society's destinies. Mr. George G. Booth, who was not only a member of the original group, but also the organization's first





## SECOND FLOOR PLAN

SMITH HINCHMAN & GRYLLS AND WILLIAM B. STRATTON, ARCHITECTS

president, is still one of the Directors; and it was he who generously gave the land upon which the new building stands, as well as time and money to make possible an ideal structure. Miss Helen Plumb, secretary of the organizing committee, and the first and only secretary of the Society, is still its executive genius. Miss Alexandra McEwen, the third member of the original group, is now Vice-president of the Society, and shares with Miss Plumb the actual work of administration. Three other members of the present Board of Directors, Mary Chase Perry, William B. Stratton and H. J. Caulkins, also belonged to the group that formed the first nucleus of the Society.

The new building of the Society is not only the most complete of its kind in this country; it is altogether unique in that it brings together salesrooms, galleries, workshops and a complete theater. In the design of this unusual structure, the

architects, Mr. H. J. M. Grylls, and Mr. William B. Stratton, succeeded in interpreting the spirit of the organization to a remarkable degree. The building is neither an attempt at "the monumental" as seen in most art buildings, nor an imitation of the Continental "new art" abomination. It has, if I may venture a somewhat clumsy metaphor, a "hand-made" look. It is neither over-refined nor over-rough. In short, it has the atmosphere of craftsmanship about it.

The style of architecture may have been inspired by something developed somewhere between England and Italy—just where, no one seems to be sure. At any rate, there is a suggestion of English cottage architecture somewhere, and certainly a Spanish or Italian feeling in the court, and (to be perfectly neutral) some vague reflection of clean-cut German craftsmanship in the design of the galleries. But if the reader insists upon a period classifica-



THE COURT SHOWING THE WORKSHOPS AT THE RIGHT

tion of the style, he is respectfully referred to the accompanying illustrations, from which he may judge for himself.

The exterior walls are of yellow-brown stucco, with windows leaded in small panes. The roof is of red tile. Chimney-pots of brilliant blue, green and yellow Pewabic pottery add life to the color scheme. The structure is U-shaped in arrangement, with the two-storied main building forming one side of the letter, and the line of low one-story shops forming the other. Between is the little flagged court, one of the most attractive features of the whole design.

One steps from the street directly into the main salesroom. The interior of this is finished in wood, stained a dull gray-brown. An immense open fireplace, trimmed with Pewabic tile, adds a decorative note to one wall. The second important salesroom, or gallery is upstairs. These two rooms, despite their unusual size, are comfortably filled by the cases containing the permanent exhibits of crafts work.

When special exhibitions are held, the doors between the salesrooms and the auditorium can be folded back, and both the main auditorium floor and the galleries above added to the display space. The auditorium was designed with this particular purpose in mind, and the floor, instead of having the usual uniform slope, is in three levels, one above the other. It is in the auditorium that one sees the decorative scheme of the building, executed under the direction of Mrs. Sidney Corbett, Jr., at its best. The walls are of orange-brown rough plaster. The newel-posts terminating the railing around the lower level, and the posts in the gallery railings, are touched with brilliant bits of red, yellow and black. The chairs are painted in six different colors—a successful bit of departure from tradition, which does much to save the hall from the usual look of sombreness and bareness.

At one end of the main salesroom, half-partitioned from it, is the business office,



and at the other end is the shipping room. Adjoining the upstairs gallery are the secretary's office and the board room, where the directors of the Society meet once each

Hume, an expert in such matters. Mr. Hume also designed a permanent setting, which can be varied for different types of play. At one side of the stage are the



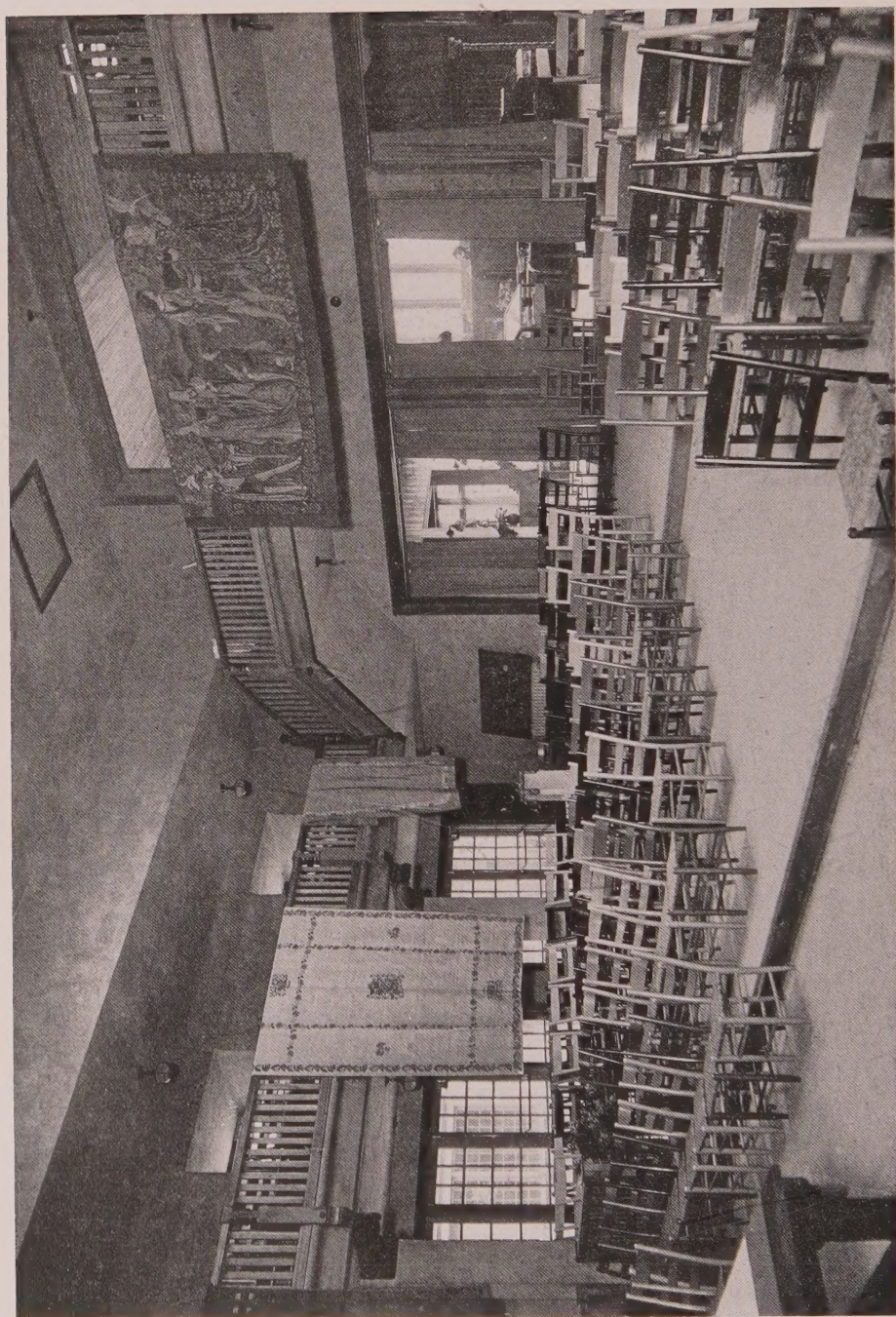
THE COURT AS SEEN FROM THE STREET

month for lunch and a business meeting. The rest of the upper floor is given up to two workshops, for the lamp-shade and costume departments, a costume storage room, and theater dressing-rooms. The theater stage is exceptionally large, and was equipped under the personal supervision of Sam

property rooms, and at the other additional dressing-rooms. There is also a kitchen on the first floor, for use in connection with the board lunches, and for the afternoon teas given weekly by members in the auditorium.

It is the workshops, perhaps, that form





THE AUDITORIUM FROM THE STAGE





A CORNER OF THE MAIN SALESROOM

the most unique feature of the building. There are eight of these grouped in the eastern wing of the building, seven of which face on the open court. Each shop has its individual lighting system and water and power connections. The leaded glass windows and the stained wood of the side walls add a decorative touch in each room, but the rough brick front and rear walls are reminders that these are craftsmen's quarters, and not studios of the bow-tie variety.

Of the several activities of the Society, that of the sales department is, of course, most important. But the salesrooms are more than mere stores; they are galleries which show to buyer and casual visitor alike the best that is being achieved in applied art. It seems to me that there is a significant point to be noted from the permanent display here. It is that the exhibition of beautiful objects is no longer an extra-normal affair in the life of the community, but rather the customary, the everyday thing. Here are ceramics from the most notable kilns in this country; silverware and metal work by the most famous craftsmen in these fields; jewelry designed and made by artist-craftsmen, and not by "jewelers"; beautiful examples of the new-old art of batik-making; small bronzes by many of those artists who are putting sculpture again among the great living arts; enamels that indicate a renaissance in a long-neglected art; bookbindings by experts of East and West; and cases and cases of beautiful textiles, embroideries, and designs in needlework. Even then one has told only a small part of the story. That Detroit appreciates the good things shown (every object offered for sale is subject to jury selection), is proved by the sales figures. In 1916 the Detroit Society ranked second in volume of sales made by such organizations in the United States, with a total of \$26,545. The gross sales during the past year represent an increase of 60 per cent over last year. Incidentally one may add that there has been marked betterment in the standard of taste shown in selection, as the sales increased. That craftsmen all over the country appreciate the service offered is shown by their readiness to maintain permanent representative displays in the salesrooms. They have

been encouraged in this by the fact that from the Arts and Crafts Society's display, a permanent exhibit of crafts work is being purchased for the Detroit Museum of Art.

Of special exhibitions the Society has held more than fifty in its ten years of existence, exclusive of its many one-man shows. These have included not only the finest gatherings of American craftswork, but four of the best showings of foreign handicraft that have been brought to this country. The general exhibition held at the time of the dedication of the new building last November was specially arranged for that occasion, and was in a sense a testimonial of the craftsmen to the Detroit Society. In the four months since that closed, there have been special exhibitions of the jewelry of Grace Hazen, enamels and ceramics by Mr. and Mrs. Harold Stabler, the printing of Bruce Rogers, bookbindings by various artists, and Italian furniture. In April the first larger exhibition of the year was opened, when the annual exhibition of the Book Workers' Guild was brought from New York. Following that came an exhibition of costumes and designs for stage settings. The policy of the Society is to vary the permanent showing by occasional comprehensive displays of the work of individual craftsmen, and to hold three or four general exhibitions during each year.

Next to the sales department the most important activity is to be found in the actual manufacturing work done in the shops. It is, perhaps, even more important. For it is here that the Detroit organization has made a radical step forward, by bringing the actual workers under the same roof with the display rooms and lecture hall. At present the several shops are occupied as follows: one by Alexandrine McEwen, as a wood carving studio; two by Grace Hazen, jewelry-worker (the first out-of-town craftsman to take advantage of the facilities freely offered by the Detroit Society to recognized craftsmen everywhere; one by Theatre Arts Magazine, a publication fostered by the Society; one by J. M. Brumm, furniture worker; and one by Sam Hume, director of the Arts and Crafts Theatre. One shop is set aside, too, for advanced students of the Detroit School of Design. When one adds

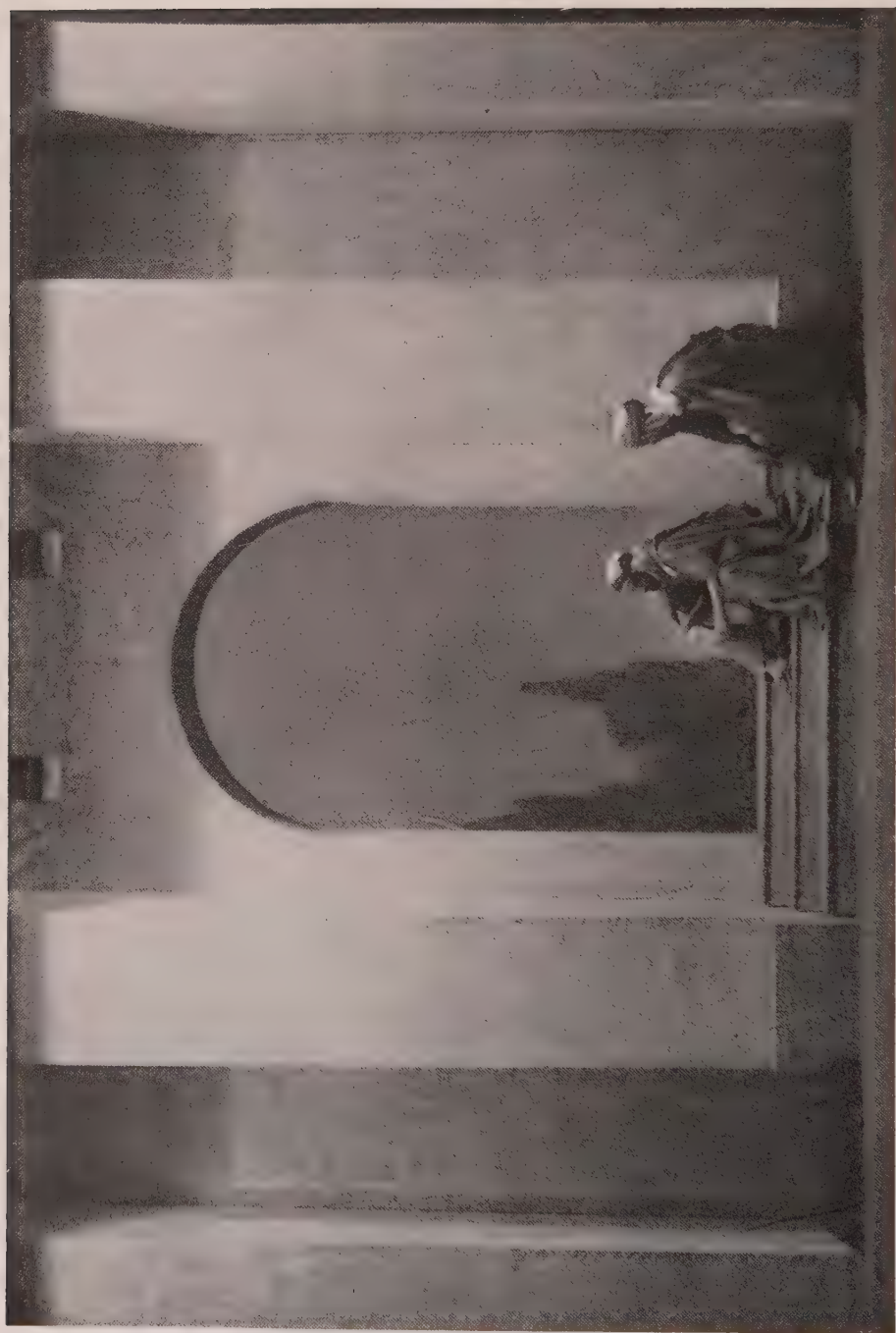




SCENE FROM "ABRAHAM AND ISAAC"

AS PRODUCED AT

THE ARTS AND CRAFTS THEATRE, DETROIT



SETTING BY SAM HUME FOR "THE TENTS OF THE ARABS"

AS PRODUCED AT

THE ARTS AND CRAFTS THEATRE, DETROIT



to this list the two workshops in the main building, one occupied by the lamp-shade department, under the direction of Mrs. S. H. Fagan, and one by the Costume Department, one sees immediately the wide variety of activities already represented. It is hoped that a bookbinder and a metal worker will later join the group. Ultimate plans include also the establishment of a small printing shop, for the production of the Society's publications. It is hoped, too, that the Society will be able to draw on the large foreign-born population of the city for workers in a department of folk handicrafts, similar to that so successfully organized by a Settlement in Boston. Miss Hazen has formed classes for instruction in jewelry work, and Miss McEwen's shop is given over at times to a class in wood-carving.

The theatre stage is in effect a workshop for actors, scenic designers and playwrights. The incorporation of a theatre into the Arts and Crafts building was not a mere chance. Beginning with its Twelfth Night Revels of six years ago, the Society had taken charge of the production of several masques and plays, and the Costume Department had extended its activities as far as the Pacific Coast. Certain members, moreover, through the extensive exhibition of modern stagecraft shown in Detroit two years ago, had come to the realization that the theatre is entitled to a place in any comprehensive grouping of the arts. To some of us it seems the most significant event in recent theatre history that an Arts and Crafts association should thus recognize the claims of workers on the stage. It means that the other arts are to lend a helping hand to that art which fell lowest of all, and which was last to feel that spirit of new life and progress which swept the art world at the end of the century.

Already the Arts and Crafts Playhouse has produced, under the auspices of the Society's Theatre Committee, a series of plays that places it among the foremost art theatres in this country. It is interesting to note, too, that not only is the Society thus bringing its backing to the theatre, but the theatre in turn is bringing a wider community interest to the other Arts and Crafts activities.

The other important work of the Society is to be found in its lecture series. More than fifty lectures have been given under its auspices, and it has brought to Detroit such distinguished speakers as Ralph Adams Cram, Arthur W. Dow, May Morris, Huger Elliott, Walter Sargent, Lady Gregory, Laurence Binyon, and Granville Barker. Many of the lectures have been given at the auditorium of the Museum of Art; but now that the Society has its own hall, the lecture work will be brought into even closer touch with the other activities.

To certain Eastern cities must be given the credit for the initiation of the arts and crafts movement in this country; and the Boston Society still ranks highest in the volume of sales effected for exhibitors. But it is the achievement of the Detroit Society that the movement is now being extended into new fields; that there is a new intimacy between workshop, salesroom and gallery, and that a new art has been added to the activities of such organizations in America. The new building of the Society, moreover, is not so much a final goal as a promise and a beginning of broader and more constructive work to be done in the future. Splendid as it is physically, it is finest of all when considered in the light of its possibilities as a center of art activities in a thriving community.

At the annual meeting of the National Academy of Design held on April 24th, Mr. Herbert Adams was elected President, succeeding Mr. J. Alden Weir who had declined reelection. The other officers reelected were: Vice-President, Howard Russell Butler; Corresponding Secretary, Harry W. Watrous; Recording Secretary, C. C. Curran and Treasurer, Francis C. Jones. It is unusual for a sculptor to be President of the Academy, but Mr. Adams' distinction and breadth of outlook makes his election to this position eminently appropriate. At the same meeting the following were elected Academicians: Charles Rosen, DeWitt Parshall and Ernest Lawson, painters; James E. Fraser and Paul Bartlett, sculptors, and Henry Bacon, architect.



“BROOKLYN”

ONE OF THE GROUPS AT THE BROOKLYN END OF THE MANHATTAN BRIDGE, NEW YORK CITY

DANIEL CHESTER FRENCH, SCULPTOR





“MANHATTAN”

ONE OF THE GROUPS AT THE BROOKLYN END OF THE MANHATTAN BRIDGE, NEW YORK CITY

DANIEL CHESTER FRENCH, SCULPTOR



"CINTRA"

NEW HOPE, PENNSYLVANIA

## "CINTRA"

BY HANNAH CORYELL ANDERSON

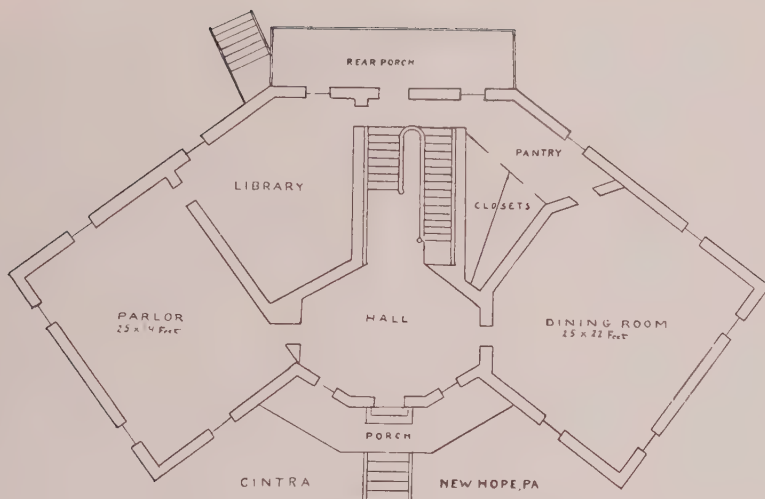
THE plan of "Cintra" an old country house in the borough of New Hope, Bucks County, Pennsylvania, is in general form, so strikingly like that of the famous "Octagon" of Washington, D. C., that one is tempted to wonder if both were not inspired by the same model, a wing of the beautiful old castle Cintra near Lisbon, Portugal.

The beginnings of "Cintra," New Hope, are somewhat shrouded in mystery. Tradition says that it was built by William Maris in 1816. A late owner of the house stated that fifty years after this date he was unable to find in New Hope a man who had worked on the building, or a resident who had seen it in course of construction. An old lady from a neighboring town who lived to be more than a hundred years old said that in her youth she had seen the house, then being built, and had heard the country people speak of it as "Maris' Folly." This name may have been suggested by the greater folly perpetrated by the noted financier, Robert Morris, whose palatial home "The Hills," planned by

Major L'Enfant and partially built in Philadelphia in 1798, contributed largely to his financial ruin. This costly unfinished building, widely known as "Morris' Folly," was sold by the sheriff in 1799, was taken down and its parts were disposed of separately. The tradition has been handed down by successive owners of "Cintra" that the heavy paneled cherry doors with silver plated knobs, on the first floor, were originally a part of this house of Robert Morris.

William Maris an enterprising business man of Philadelphia came to New Hope about 1812. In a local history he is referred to as a "builder" and "manufacturer" and is credited with having been interested in constructing in New Hope and vicinity several factories, a bank building, a number of dwellings and the picturesque wooden covered bridge which from 1814 until the flood of 1903 spanned the Delaware at this point. He also built, near New Hope, "Spring Dale", an interesting country mansion, with octagonal entrance hall, once the home of





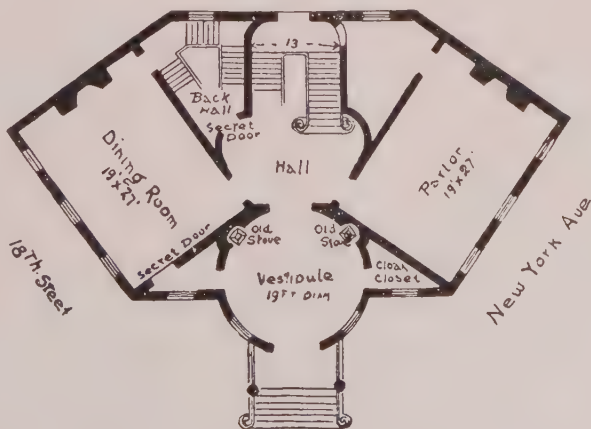
PLANS OF "CINTRA". BUILT BY WILLIAM MARIS IN 1816

Dr. Charles Huffnagle who was the first United States Consul at Calcutta and later United States Consul General to British India, and was also the owner of a large and notable collection of curios, brought from the Orient, which for many years were on exhibition at "Spring Dale."

From recorded deeds it is known that in 1816 William Maris bought the land on which "Cintra" stands and it is believed that he began the construction of the house in that year. It has been impossible to learn of any architect who may have been associated with him in his building opera-

tions. His niece who was a frequent visitor at his home wrote in 1895, "'Cintra,' built by my uncle will always hold a spot in my recollection. My father, my uncle and Pemberton Hutchinson of Philadelphia (who was then consul at Lisbon) visited the castle in 1814 (I think) and my uncle brought a plan of it and built his home from a wing of it which particularly attracted his admiration."

"Cintra" passed from the possession of William Maris in 1827 and after several ownerships was bought in 1834 by Elias Ely, a prominent Friend of Bucks County,



PLANS OF THE OCTAGON, WASHINGTON, D. C. WILLIAM THORNTON, ARCHITECT  
BUILT IN 1800



REAR OF "CINTRA"

NEW HOPE, PENNSYLVANIA

Pennsylvania. It subsequently became the property of his son, the late Richard Elias Ely, Esq., whose son and daughter Mr. William N. Ely and Miss Margaret W. Ely now own it.

An attractive site was chosen for this substantial country mansion. On a slight eminence with a charming outlook the apparent height of the house is increased by the terrace three or four feet high on which it stands. It is placed about one hundred and fifty feet back from an ancient highway which connected the early marts of New York and Philadelphia. In a deed dated 1726 for land in this vicinity this road is referred to as "The King's Highway that is called the Yoark Road." Early travellers passing over this route crossed the Delaware River at Well's Ferry (established 1707) now New Hope, Pa., and Coryell's Ferry (established 1733) now Lambertville, N. J., on the opposite bank of the river. Both of these shores from 1765 to 1783 were owned by the Coryell family, and for a time the Pennsylvania side shared the name of its early neighbor Coryell's Ferry.

"Cintra" is a large stone house with

walls of great thickness covered with a yellow pebble dash. Like the "Octagon" of Washington, it is fan-shaped. Through the front door one enters a hall of oblong octagonal shape, the two longer sides being parallel to the front of the house. Doors open into the parlor on the left, the dining-room on the right. Opposite the front door are double doors leading into a hall eight feet wide which extends through the house. At the rear of this hall are entrances to the library and pantry and a door in the centre gives access to the back piazza.

The rooms on the second floor conform in arrangement to those beneath them. Over the entrance hall is an octagonal bedroom. A narrow corridor back of this room follows the outline of three sides of the octagon and is joined at its centre by a hall corresponding to the back hall on the first floor. There are large bedrooms over the parlor and dining-room, a room over the library and one over the pantry and china closets.

There is but one stairway; this is in the back hall and rises from basement to third floor where there are store rooms and servants' quarters.



In the basement are the cellars, "lobby" and kitchen. The huge fireplace and Dutch oven, once a part of the kitchen equipment, have been walled up for many years.

The interior woodwork throughout the house is heavy and plain. The mouldings of cornices, window and door frames, chair rails and baseboards are quite without ornamentation. A chair rail extends along the walls of the library and halls. The deeply embrasured windows and doors have given opportunity for elaborate paneling. The very high wooden mantels were replaced more than fifty years ago by marble mantels then in vogue.

On the stairway of oak are white painted spindles and a slender mahogany hand-rail with ramps at the turns.

The solid wooden shutters are made fast with heavy wrought iron hinges and bolts and the huge key and hinged latch-key of the front door bear evidence to the massive size of its lock.

From the stone paved porch at the front one looks across the lawn with its box wood and fringe tree to fields and woodland and low hills beyond, a landscape of lovely changing color from the soft greens of earliest spring through yellow harvest time to the exquisite tints of autumn. The back lawn with its sundial and shrubs and tall shade trees is flanked on either side by low stone buildings covered, like the house, with yellow pebble dash. These buildings served as washhouse, milkhouse, "shop" and smokehouse. To the left and partly hidden by a group of trees are roomy stables and carriage house, their size reminiscent of the times when one's friends were expected to arrive with their own family coach and horses.

Customs change slowly at "Cintra." Neither gas nor electricity has invaded its ancient walls. Lamplight, it is true, has superseded the earlier candlelight in illuminating the great house but a little company of candlesticks is still mustered nightly, in good old English style, to light the guests to their rooms.

Its shingled roof and heavy stone walls have weathered the storms of a hundred years and are still staunch and strong, but of the splendid old white pine trees which, according to the custom of the neighbor-

hood, were grouped about the lawn, only two are left.

The King's Highway still winds past the doors of "Cintra" and may be found on modern automobile maps as "The Old York Road." But travellers no longer come via that famous short cut between New York and Philadelphia in the yellow coach of the "Swiftsure Line," the ribbons proudly handled by "Old Yank," which covered the advertised route over "Coryell's Ferry, the only Ferry between Newark and Philadelphia noted for its Shortness and Convenience over the River Delaware," in the astonishingly short time of two days. A railroad has taken the place of the old stage line. The beautiful Delaware valley has been discovered, and led by the pioneer, the well known landscape painter, William L. Lathrop, a colony of artists has settled around Phillips' Mills, a mile or two north of the town while others have found homes on the edge of New Hope where Birge Harrison, the distinguished writer and painter, spends the winter months. This busy crowd of workers, the New Hope group of artists, bids fair to bring fame to the ancient little village on the King's Highway.

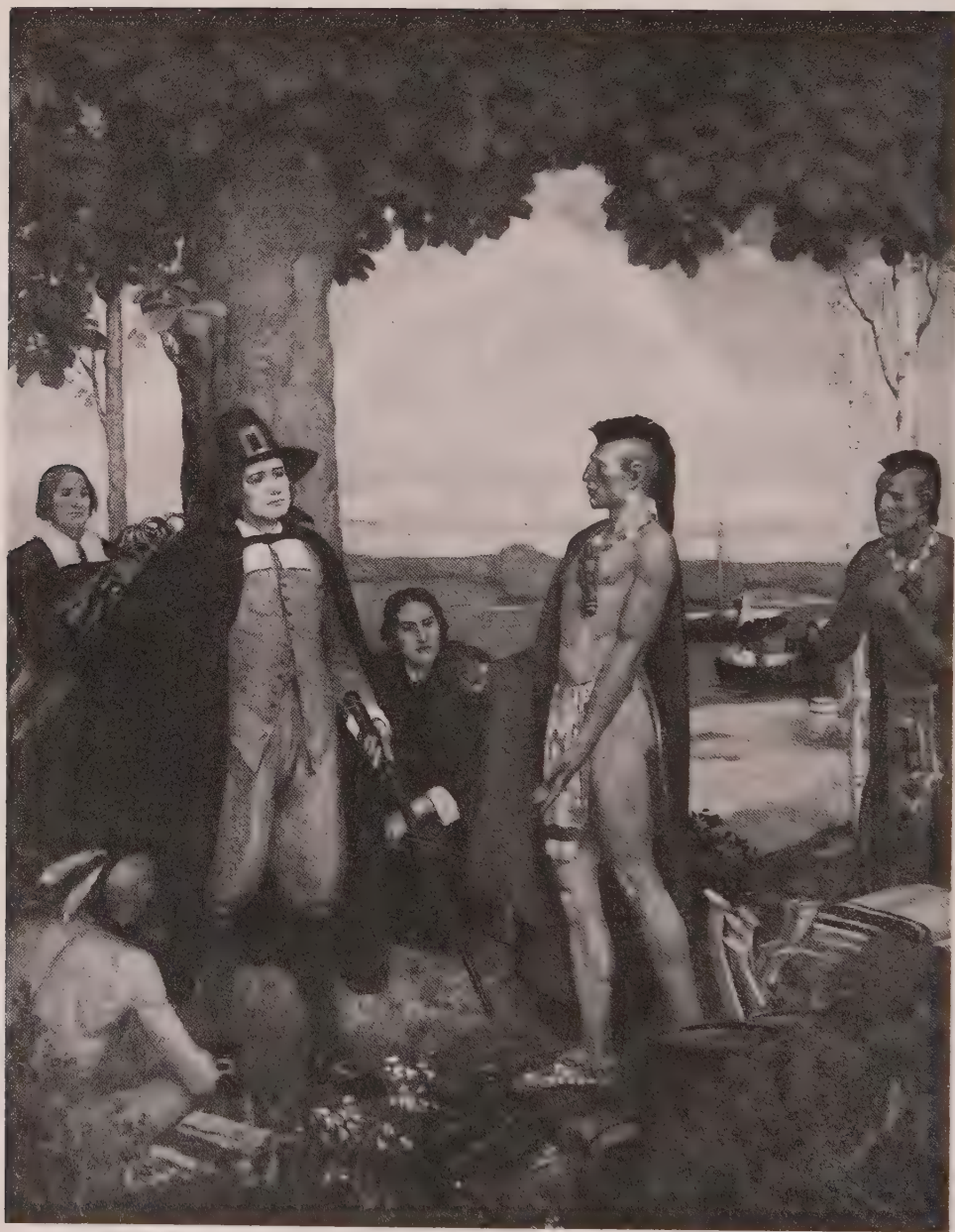
The National Arts Club with the desire to promote the expression of American patriotism in art has offered the following three prizes:

I. Five hundred dollars for the best design of a medal recording the distinguished service of some American soldier or sailor, in the present war.

II. Two hundred and fifty dollars for the best American war poem.

III. Two hundred and fifty dollars for the best American war song.

The judges of the medal will be J. Alden Weir, Douglas Volk, Gardner Symons, Robert Aitken and J. Massey Rhind; of the poem, Robert Underwood Johnson, Joyce Kilmer, and Edward J. Wheeler; and of the song, Walter Damrosch, Reginald de Koven and Victor Herbert. The competition is open to all American citizens, whether native or foreign born. The designs, poems, and drawings are to be sent anonymously to the National Arts Club before May 23d and the winners will be publicly announced on Decoration Day.



ROBERT TREAT PURCHASING THE SITE OF NEWARK FROM THE HACKENSACK INDIANS, 1666

PANEL IN ROBERT TREAT HOTEL, NEWARK, NEW JERSEY

BY ARTHUR CRISP



# THE PENCIL AND ITS USE IN ART

BY WILLIAM LAUREL HARRIS

**P**ENCIL drawing is one of the most fascinating forms of artistic effort and is at the same time a facile medium of expression always well within the reach of even the most humble and poverty stricken aspirant for artistic honors. Paper and pencils are as we know in every home, boarding house or temporary lodging.

The Art Museums of Europe contain numerous pencil drawings of rare beauty and priceless value indicating the aesthetic heights and rare artistic achievements to which the students of lead pencil technique may naturally aspire.

In America, however, the artistic possibilities of the humble and ever present lead pencil are little utilized and seldom properly understood. Though there is a lead pencil in almost every persons' pocket and there is paper suitable for the artists' use on almost every table throughout our broad land, yet this universal opportunity for artistic expression has been till now very generally overlooked.

We see the material means for conquering fame and glory on every hand and yet neglected, because the opportunity is so wide-spread and far reaching. The consummate craftsmanship of great artists in times long past, found fitting and complete realization in lead pencil drawings of many and varied subjects.

During the last fifty years however, the tendency of each succeeding group of artists, both in Europe and America, has been to break away from and to deride that careful workmanship and skill which pencil drawings evidently require. Even the most accurate of our draughtsmen have employed and evidently preferred coarse and crumbling charcoal, broad sepia washes, or have utilized colored chalks and ink to render their impressions of natures' varied forms.

Only within a very recent period have a few of our students, artists and designers rediscovered the possibilities of pencil drawing. The increasing interest in decorative design together with the practical development of the many arts allied to architecture and our varied industries has

encouraged this revival of an ancient craft. The very limitations of the pencil forces the student to search out in every object the qualities of delicate design and simple, effective pattern.

A powerful and to the present time unnoticed influence that is constantly at work to foster these very qualities and encourage pencil drawing as a method of study and expression, is to be found among the Art teachers of our public schools.

Many of these teachers are gifted and sympathetic artists who are faithfully engaged in fitting their numerous pupils for active and profitable careers in practical employments. They know full well that floundering about in paint or charcoal for a year or two is usually of little practical value to their pupils, and is often a means of unfitting gifted students for many profitable forms of artistic endeavor.

One of the leaders in this modern cult of pencil drawing is Dr. James Parton Haney, the Director of Art in the High Schools of New York City. Dr. Haney demonstrates the use of pencils not only in his lectures before his teachers and at his normal classes in the summer courses of the New York University, but by his own handwork as well.

In vacation time whether travelling in picturesque and historic countries on the continent of Europe or sketching in artistic neighborhoods along the coast of Maine, this enterprising educator of our future citizens, this enthusiastic artist and well-trained designer always has at hand his pencils and his paper to record the fleeting effects of shade and sunlight on antique castle walls, to depict curious landmarks in quaint old cities across the sea, or to note the picturesque qualities of the surging billows and rugged hillsides along the rock-bound shores of our own New England coast.

As illustrations for this article, we have reproduced three of Dr. Haney's drawings made on the coast of Maine in which one sees clearly demonstrated the peculiar possibilities of the lead pencil in landscape studies and in sketching out of doors. The delicate lines and simple tones em-



THE BROKEN WAVE

JAMES P. HANEY

ployed render necessary a careful limitation of the artists' efforts; and this very necessary limitation lends an added charm and value to the finished drawing. To quickly discover and frankly acknowledge the limitations of one's chosen material is the supreme test of artistic wisdom.

As Dr. Haney himself has often stated, the lead pencil is a very special medium and like other mediums has a technique which must be well learned before happy expression is really possible. Upon the knowledge of this technique depends what may well be called the structural excellence of every sketch.

No success in pencil work can be hoped for until the draughtsman is able to map out with a few light touches the main outlines of his picture, and then to boldly draw it in by the great masses, correct in their proportions; and so definitely to present the subject that no redrawing is at any time required.

The timid, hesitating and untrained hand makes of necessity a timid, hesitating and unsatisfactory sketch or drawing. Misdirected and feeble lines accompanied by

smudged and aimless shadows clearly announce illiteracy and lack of education on the part of the man who makes them.

Pencil sketching must be keenly and intelligently analytical and not at all photographic in its character. The artists' powers of observation must always be developed along the finer and more delicate aspects of the painters' craft.

The writer uses the word "craft" advisedly in this short article for it is not our purpose at the present moment to discuss the differences that exist between the etherial productions of a great poet and the hard and fast lines of a simple honest draughtsman. They both may equally well excell in the fine qualities of their craft and the intelligent application of their manual skill.

The true craftsmanship of Dr. Haney's work is interestingly displayed in his sketch, "The Broken Wave" reproduced as one of the illustrations for this present article. In this drawing the artist has represented by skillful strokes and touches the varying aspects of rapidly moving water. The surging swelling undertow, the returning





THE CLIFF

JAMES P. HANEY

rush of retreating currents, the churning foam, the mighty vastness and power of the stormy sea are all suggested and simply indicated in the light flowing lines and simple tones that are contrasted with the firm dark shadows together with the hard forms and outlines that indicate so well the bold savage shore of Maine.

The enormous weight of water that we know a moment previously dashed high in air are by this drawing shown as slipping back through a hundred rivulets into the abyssal depth of that restless and tremendous ocean from which the next stupendous comber quickly will emerge. And in the distance a single firm and well chosen line marks the horizon where sky and ocean meet.

Of course such a dramatic display of nature's strength and power is not a good or fitting subject for the beginners' pencil. Drawings that depend for their effect on arrested action can only be achieved as a result of months and years of careful effort and preliminary training.

The artist must discipline his intellect to the quickest comprehension of natures'

forces and train his memory to retain exactly the most individual and significant details of the surging undercurrents and dashing waves. The completed picture must indeed exist in the draughtsman's mind in all its essential aspects, as the result of repeated observations, even before the first lines are traced upon the paper. The thorough craftsman must make his eye observe with quickness and unfailing accuracy the multitudinous details of the scene, and his mind must unfailingly retain the character of the light upon the massive rocks and boulders drenched with the salt spray, the hundreds of little lines of color that indicate the rivulets which drain the rugged walls and benches of primeval granite, the contrasting whiteness of the churning foam, the dark shadows of the slopes and hollows, the rocky strata and massive structure of the shore, together with the exact swell and curves of the advancing and retreating waves.

On one hand in the limited gamut of the pencil's tones, the artist must indicate by the firmest and blackest strokes the rough and rugged character of the shore together



JAMES P. HANEY

PENCIL DRAWING

OLD FISH HOUSE



with all its accidental color. And as a contrast he must indicate the white and foamy surface of the broken wave crests along the oceans' edge with delicate and elusive lines of lightest grey, deftly suggesting the swirling froth and lines of bubbles that mark the whirlpools narrowing circle and the depth of swirling eddys.

Another drawing which we have used as an illustration, though possibly no less difficult of execution in its last analysis, is capable of being studied more quietly from nature, and in a certain sense more at the artist's leisure than was possible with "The Broken Wave." In "The Cliff" one sees the solemn and formidable rampart of the rock that skirts the ocean's edge, buttressing the sand, the shingle and the upland against the raging and restless waters of the ocean.

The wild rose and bayberry by their frail leaves, twisting stems and waving branches soften the hard outlines of the rock and give a charming play of light and color along the gentle slope that tops the cliff. The quiet waters of the little cove at the cliff's base reflect the tones and colors of the wild flowers and the sky.

This interesting contrast of form and texture furnishes the skilled craftsman with varied motives to display his skill and charmingly record for us the quiet if rude and sturdy character of an unknown cliff and cove on the Maine coast.

In the same remote neighborhood are the old fish houses used as the subject of the third illustration and which by their well defined and picturesque flat planes seem natural subjects for the draughtsman's pencil.

To such picturesque treasures as these old fish houses, all beginners in the art of pencil drawing naturally gravitate and settle down to study the quaint and rickety lines of the time worn timber work, and the sharp edges of the granite stones and boulders, the innumerable little crevices marked by deep black shadows, together with the sprawling beach grass showing its harsh and sword like lines of light.

All this confused and bewildering mass of detail by the trained artist's mind is analyzed and simplified to meet the strict limits of lead pencil work. Each line and shade must be carefully considered and

planned to suggest or represent some characteristic form, outline, texture or atmospheric quality. By the craftsman's skill, we can be made to recognize the difference between old water worn planks and piling as contrasted with the sleek well painted row boat which the falling tide has left high and dry upon the shore.

The sand, the bristling grass, the broken windows, the shingles on the fish houses and the time worn weather boards each and all call for a certain brief accent and summary explanation from the adroit artist's hand that guides the pencil's facile point.

By skillfully selected harmonies and contrasts the well instructed craftsman can make the paper serve now for the sunlit surface of a rock, now for the soft and yielding surface of the sand, or make it suggest to the spectator's mind vast stretches of the airy firmament and distant vistas of receding shores and hills.

To achieve and render possible all this artistic magic, a fine analysis is always necessary and a prudent selection and definition of nature's charms and graces.

It is this necessary process of selection that renders pencil drawing such an excellent exercise and training for students wishing to acquire talents that are of monetary value in the industrial arts.

In former periods of the world's history, kings, princes, monastic orders and intelligent ecclesiastics encouraged artistic culture and have led the way in the practical application of beauty in its numerous forms to artistic industry, home building and home embellishment.

In our own day and in our great country, we have no kings or princes to be our artistic leaders; and as for our great ecclesiastics and monastic orders, their influence is nil in the world of art. If our great cities are to be made beautiful and if American homes are to be as gracious and as lovely as they should be, our future citizens must be properly instructed and well trained in our great public schools.

We cannot be too thankful that in the largest city of the land, the Director of Art in the High Schools is himself a skillful craftsman and can express his appreciation of nature's varying moods in that neglected and simple medium, the lead pencil.



THE RED OAK

JOHN J. ENNEKING

## THE WORK OF JOHN J. ENNEKING

BY RALPH DAVOL

THE Memorial Exhibition of the paintings of John J. Enneking of Boston, held at the Boston Art Club in March, commemorated an artist who developed along original lines. Enneking was a modern Romanticist combining qualities of the Impressionist, Luminist and Tonalist, though he was not enrolled in any accepted school. Impatient at dogma, cult, fashion, he could not tolerate the trammels of academic convention, the crust of custom, the compulsion of arbitrary rules controlling the classic school. Emotion, freedom, idealism flooding his personality, were the impulses of his artistic self-expression.

Depth of subjective, primal feeling creates enduring art. Enneking drew inspiration from his inner consciousness. He coordinated light, color, mass, line, into a unified, lyrical, harmony—what Coleridge called "something between a thought and a thing." His later canvases are exhalations of human fancy, as subtle as a Beethoven Sonata, or Keat's "Ode to a

Grecian Urn." These exquisite tone-poems in half-light are like Schumann's "Trauermerie" rendered by a finely-trained orchestra of strings—never the blatant *fortissimo* of a full brass band.

In the course of his evolution, Enneking came to see with both the outer and the inner eye. He was intensely subjective. Turner said: "You cannot paint a landscape and leave man out." Enneking succeeded in doing this, because the landscape became a part of himself. Imaginatively and sympathetically he felt the varying moods of Nature—he absorbed and mirrored her soul. The definition that an artist is the son of Nature but not her slave applies admirably to him.

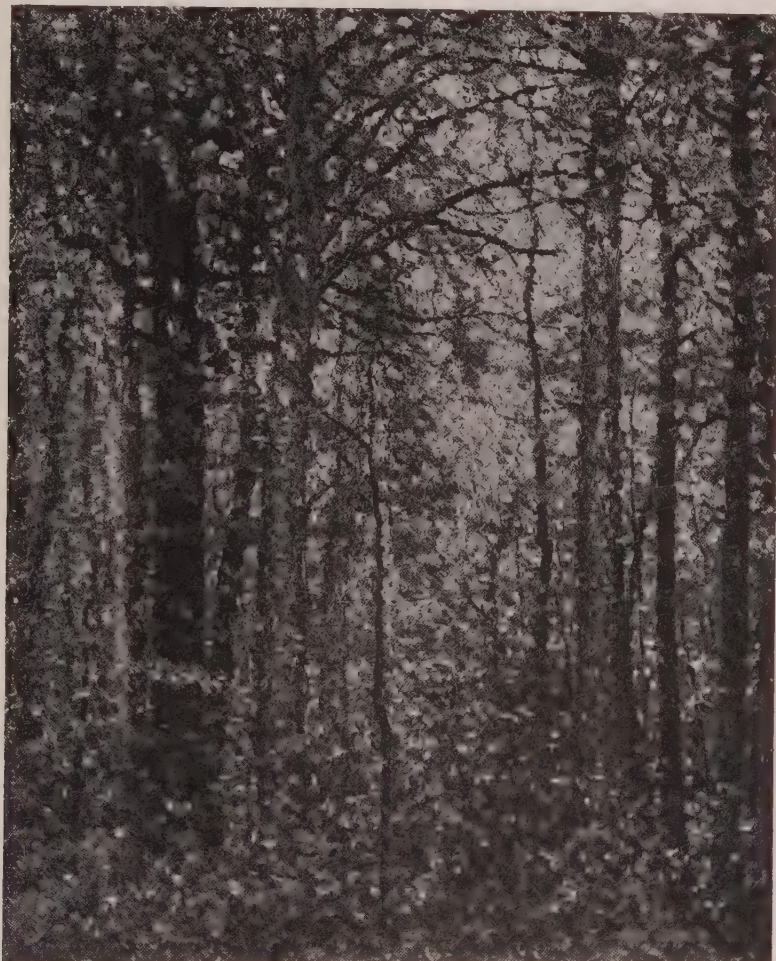
Enneking was primarily a landscapist, but he was capable of creating a masterly portrait, as proved by the solitary example among the forty landscapes of this exhibition—that of the late F. B. Sanborn of Concord.

Enneking spoke of his paintings as "impressions," though he could hardly be



called a disciple of Manet or Monet. He was a devotee of art rather than of artists. If there was any favorite master he admired, it was Monticelli, who "painted with crushed jewels." When he had learned

the spot. He made glorious sketches in this manner, but his distinctive canvases were evolved by superimposing his inner emotions in the quiet seclusion of his studio.



WOOD INTERIOR

JOHN J. ENNEKING

the grammar of art, chiefly in the studio of Daubigny in Paris, he expressed his original ideas in a technical language of his own. His impressionism was not merely a matter of greens and violets, yellow lights and purple shadows, nor was he of that "cult of the innocent eye," the *pleinairists*, who held that fleeting impressions should be imprisoned and a canvas completed on

When working on his sketching grounds at North Newry, Maine, or The Stony Brook Reservation, Massachusetts, Enneking would go forth in the dew of the day-break to make transcripts a *premier coup* of the physical anatomy of a hillside pasture or woodland rill. This study he would set aside in his studio perhaps for a year or more. When the mood was upon



TROUT BROOK IN WINTER

JOHN J. ENNEKING

him he would transfer the study to a large canvas, preserving the essentials of the objective, historic copy of Nature and adding the vital emotions he felt in the presence of this particular landscape. He eliminated the non-aesthetic elements by a process of building up the picture, sometimes in several layers of pigment, and poetized the whole subject, enveloping it in a film of luminous waves of light, attuning it to the emotional re-action the experience inspired, spiritualizing it by thought and love, until it became a shimmering, transfigured, tonal harmony. This sumptuous "studio version" of the subject achieved the unusual combination of delicacy and power.

Unity is a pre-eminent characteristic of Enneking. In his final period he chose a single color scheme as the dominant *motif* of a picture, creating symphonic themes in old rose, pale green, watery blue, pearly gray, golden russet.

Three aspects of sylvan landscape were especially appropriated by Enneking. First,

the November twilight when the autumnal sun, glowing but chill, crept to rest behind gaunt, sombre oaks to which the last fluttering leaves were clinging; second, the trout brook gurgling through carpeted woods around mossy banks and lichen-covered rocks, gathering in a sparkling pool, so clear you would wish to wade in it and scatter the startled fingerlings to their sheltered nooks; third, the wooded intervals with wraiths of mist rising from the valley and distant mountains, modeled by passing clouds, visible through a harp of quivering trees aspiring in the foreground. These scenes are painted in quiet, half-light for he seldom introduced a broad expanse of sky, requiring highest luminosity.

He could catch the elusive humidity of atmosphere—the palpable dampness of the mountain valley, the mist of a Spring morning, the vaporous haze of Indian Summer, the moisture of the winter snowflake. Enneking loved a tree with the pantheistic devotion of a Japanese; like Professor Shaller, he felt that there was a



living consciousness beneath the shaggy bark which claimed a brotherhood with man. He loved trees in the summer "with their wigs on," in the Springtide when they lavishly toss their perfumed blossoms at men's feet, in the autumn when they wrap themselves in their variegated Paisley shawls, in their winter déshabille.

"Bare ruined choirs,  
Where late the sweet birds sang"

he portrayed in palpitating line and singing color.

The radiant surface of the earth is the temple of beauty in which Enneking worshipped and felt so tensively the mysterious sensation of life.

"One impulse from a vernal wood  
May teach you more of man,  
Of moral evil and of good  
Than all the sages can."

Money could not buy Enneking. He refused munificent offers that he might be his own master and work out his finest ideals. But if an earnest, ambitious, single-minded young student came to him in his studio for advice, he would spend half a day of his valuable time and, stripping off his coat in his enthusiasm, would deliver a rapid-fire dissertation on the principles of Art, of a temperamental richness comparable to Whistler's Ten o'clock Lectures or the Conferences of William Morris Hunt. His generous and genuine nature went whole-souled into his work. That is why his pictures do not fully reveal themselves at first introduction. Their charms unfold with continued acquaintance. They are treasures to the Illuminatés, whose receptive minds and understanding hearts grow by daily contemplation of the beautiful through the windows of the soul.

## THE INDEPENDENTS' EXHIBITION

THE Society of Independent Artists held its first exhibition in the Grand Central Palace, New York, from April 10th to May 6th. There was no jury, there were no prizes and the exhibits, over 1,700 in number, were arranged alphabetically by the names of the exhibitors.

This exhibition was supposed to meet "a great need" in providing "a place where artists of all schools could exhibit together, certain that whatever they sent would be hung and that all would have equal opportunity." There were no requirements for admission as an exhibitor save that of membership in the Society, which was freely accorded to all who paid the initiation fee of \$1 and the annual dues of \$5. Indeed the plan of equal rights for all was extended even to the choice of illustrations for the catalogue; any exhibitor wishing to have his or her work reproduced therein had only to signify this fact and pay the cost.

In theory this had perhaps a pleasant sound but in fact it did not prove practical. It is absolutely impossible to eliminate standard, to do away with government. In every day life this would lead to anarchy

and chaos; in matters pertaining to art the result was no less painful.

Naturally a great many of those who became exhibitors in this instance had not the smallest claim to the name of artist. Consequently a great many of the pictures displayed were not only without merit, but without significance. Besides these untrained, untalented, self-constituted artists, there were innumerable exhibitors of that pitiful class who possess puny capacity coupled almost tragically with large ambition, painters who lack the ability to realize their own incapacity and who year after year have doubtless gone on producing feeble, immature works, a class excluded from the exhibitions upheld to a certain standard. Obviously it was shown that to abolish a selective system is impracticable.

One might suppose that the result could have been foreseen, for what would such a practice bring about in other walks of life? What kind of a concert would we have if any one who willed might take the stage regardless of talent or training; what kind of drama would we have if every playwright

was given a hearing; what kind of reading should we have were every writer to obtain publication? Why then should every man, woman and child regardless of gift or training be given the privilege of free exhibition?

It was said that by these means the public would have opportunity to form an idea of the real state of contemporary art and unimpeded make its own selection, but the public is not as yet sufficiently interested in art to be willing to seek out flowers in the midst of such a wilderness of weeds. And why should it, time is surely too precious to be wasted in such manner? Though the jury system is by no means ideal it is reasonable to believe that in justice to the public a first weeding should be made by some one or ones of trained experience. There is still ample opportunity for selection thereafter.

It is frequently argued that through this system the door is closed to the young artist and the innovator, but with the present multiplicity of exhibitions and the eagerness of desire to discover new talent there are very few possessing real gifts who are not given the opportunity of a showing. Indeed, sometimes, it would seem as though the way were made too easy for aspiring youth today, as it is in the overcoming of obstacles and the striving for accomplishment that real talent is developed.

To be sure among the many who exhibited in the Grand Central Palace were some of exceptional ability and attainment, but these few showed to poor advantage in such

bad company and under such unfavorable conditions of light, hanging and general environment. Such an exhibition is a mere travesty on art, a sham, and an outrage to the noble genius which has given to the world in the past, many magnificent works. It may have proved of value in demonstrating that the thing cannot be done in this way, but even so it must be regarded as a dangerous experiment.

The public has been taught to look with respect if not comprehension toward art, but the serious minded are bewildered by such a showing and the standard of public taste which many are striving hard to improve, is distinctly lowered by it.

No wonder when such showings are made as this, legislators and men of business are apt to say that they do not want artists as advisors in matters pertaining to art. No wonder there is a tendency to regard art as a luxury and unessential. It is in such light that exhibitions of this kind are found to be boomerangs wounding and maiming those who hurl them forth. The art of the ages which has survived has concerned itself with beauty and has been noble and dignified. The art which concerns itself with ugliness is not art at all but a freak manifestation of an ailing civilization, a symptom of degeneration in ideals. It is well to be catholic in one's judgement, but this does not mean the abolishment of standards and the doing away with ideals. It means rather holding fast to the best and claiming for it preeminence. Today more than ever there is need for such insistence.—L. M.

## THE ART ALLIANCE OF AMERICA

BY ADA RAINEY

THE Art Alliance of America has recently attracted the interested attention of the art world by reason of a highly significant exhibition of textiles, and because it has acquired new galleries and business offices which provide enlarged opportunity for increased usefulness.

This association was organized nearly three years ago under the inspiration of an

altruistic idea made practical; its aim is to provide a means for helping artists to help themselves, by enabling them to come in direct touch with the buyer of art products. One important way of working has been to provide an exchange through which men who want illustrations for various phases of commercial art, for advertising, posters, illustrations for magazines, etc.,



may find the artist to supply their needs. This is the solid foundation upon which much excellent work is based, and which the public seldom takes into account. It is an important part of the art life of any community, for it represents ideas good or bad, as the case may be, which are before the public constantly. The influence of this form of art upon the mind is beyond calculation. The unconscious influence of environment, the "ads" in the street car, posters in the subway stations, the illustrations of our magazines and books is the influence of immediate and of quite as far reaching importance as the statue or mural decoration, which makes more emotional appeal but less often seen.

This, however, is but one phase of the activities of the Art Alliance. The arts of the painter, the sculptor, and the etcher are of paramount importance. Exhibitions of portraits, landscapes and decorative arts have already been given and several important exhibitions are in contemplation. It is the policy of the Alliance to hold monthly exhibitions of the works of the members—to present vital expressions of contemporary life by men and women who reflect the passing and permanent feeling of the life around us.

In order to extend the scope and possibilities for exhibitions and the influence of the work, new and enlarged quarters were found necessary. The Art Alliance has just been installed at No. 10 East Forty-seventh Street where it has a large and well lighted exhibition room with several smaller rooms suitable for "one man" shows and for the display of "arts and crafts." In the plans for the extension of the work, the arts and crafts will hold an important place. There will be a permanent exhibition room where the best examples of craftsmanship will be on view.

Perhaps it is to the industrial arts, newly coming into recognition in America, that the Alliance turns with keenest interest at the present moment. As a nation we are becoming aware of a new consciousness. Like a youth of marvelous physical endowments, we are rousing ourselves from inaction and awakening to the keen delight of creation of forms of beauty and utility. We are learning that we can make beautiful the objects of every-day life, we are design-

ing textiles that express this newly developed power. This is the psychological moment for national expression. We are perforce cut off from European influence and must create our own designs for fabrics for our interiors, our wearing apparel, our furniture and household objects.

An interesting collection of textiles, hand woven, hand printed and decorated, has just been exhibited, which has shed a new light on the talents and possibilities of American artists. The great variety, originality and high quality of the fabrics submitted for exhibition was astonishing. Textile experts, men of practical commercial knowledge and scholarly training were united in the expression of their praise for the work submitted. The prizes were offered by Mr. Albert Blum of the United Piece Dye Works. The test of the best work was to be judged by the beauty of the design. So unusual was the quality of the textiles that two of the judges generously offered four additional prizes of \$25, each to supplement those already given. The judges were Professor Arthur Dow, of Teachers' College, Columbia; Mr. E. Irving Hanson, of H. R. Mallinson & Co.; Mr. Edward L. Mayer, an exclusive costumer, and Mr. M. D. C. Crawford of the Research Department of the American Museum of Natural History.

The exhibition opened May 7th and continued three weeks.

It is such work as this that the Art Alliance is stimulating and bending its energies to develop. It is heartily interested in giving the young artist an opportunity to show his painting, his sculpture, his decorations and his designs in all phases of art expression.

Under the enthusiastic and capable direction of Mr. W. Frank Purdy, President, Mrs. Ripley Hitchcock, first Vice-President, Mrs. John Henry Hammond, second Vice-President and a Board of Directors of men and women well known in the art and financial world, who have given generously of their time, their knowledge and their means to provide adequate and well equipped galleries for exhibition and business direction, the Art Alliance of America is destined to play an important part in the coming art development of a vitalized America.

# FIRST NATIONAL CONVENTION— THE ALLIED HOME FURNISHING INDUSTRIES

ON the 17th of April a Convention of the Allied House Furnishing Industries was held at the Hotel Astor, New York. This Convention was called by the Federation of Furniture Manufacturers with the object of emphasizing the need of a concerted nation-wide educational propaganda centering round the furnishing and decorative treatment of the home and in the hope of establishing an organization which would undertake this work.

Represented in this Convention were institutions of learning, such as Columbia University; of art, such as the Metropolitan Museum of Art, the National Academy of Design, the National Sculpture Society, the Mural Painters and the American Federation of Arts; and of business such as the Chamber of Commerce of the United States, the furniture, wall paper and textile manufacturers.

The morning session was given over to educational addresses setting forth the various avenues through which public taste in home furnishing is cultivated. The speakers were: Mr. Cass Gilbert, Mr. Henry W. Kent, Mr. F. A. Lucas, Dr. James Parton Haney, Mr. William H. Carpenter, Mrs. W. F. McKnight, Mr. William A. Boring and others.

Mr. Gilbert urged the necessity of quality in manufactures, insisting that sound workmanship went far toward establishing worth, reminding his hearers that quality will be recollected long after price is forgotten. He spoke against standardization and also against mere local patronage, insisting that the purchaser should only be satisfied with the best and that our American manufacturers should be of such quality and design as to challenge all competition, the possibility of doing this he instanced by the work in wrought iron by Mr. Yellin, which, without advertisement and solely on its merit, has found and is still finding abundant and constant demand.

Mr. Kent said that the three great factors in the formation of public taste were manufacturers, the schools, the mus-

eums.<sup>3</sup> The last he said have, until comparatively lately, been largely purposed for the benefit of a privileged class, but at the present time their scope is greatly widened and they are now meeting the needs of many rather than the few.

Mr. Lucas told most interestingly of the possibility of cooperation between the Museum of Natural History, art workers and manufacturers, pointing out that some of the present-day designs for textiles and for ceramic decoration had been derived from ancient designs found in the Museum of Natural History, New York. He also called attention to the fact that in the Museum of Natural History have been held exhibitions of contemporary ceramic art.

Dr. Haney told the manufacturers that it was they to a great extent who established styles. Taste, he said, is discrimination made through repeated choices. During the past year \$500,000,000 were spent in this country for house furnishings, every dollar that was spent representing a choice. He further emphasized the fact that the home constitutes a permanent exhibit, affecting favorably or otherwise the formation of taste. In conclusion he made a stirring appeal for the prevention of piracy of design, urging that steps be taken to prevent theft in this field which is unfortunately only too common.

Mrs. McKnight spoke as the representative of the Women's Clubs and urged the need of education among women in matters pertaining to house furnishing.

At the afternoon session there was a short series of industrial addresses by well-known manufacturers, followed by informal discussion with regard to the best way to meet the declared need.

The Secretary of the American Federation of Arts told of the success of the travelling exhibition illustrating some fundamental principles of house furnishing and decoration placed at the disposal of the Federation by the Art in Trades Club of New York and for more than a year in circulation; of the value of illustrated typewritten lectures which can be circu-



dated in parts of the country where authoritative lecturers can not be secured; the success of two industrial art exhibitions held through the cooperation of the manufacturers in the National Museum at Washington; and of the possibility of establishing in that Museum, under Government auspices, a permanent shifting exhibition of industrial art.

By unanimous vote, the Chairman of the Convention, Mr. Irwin, was authorized to appoint a Committee to form an organization in which all of the various manufacturers represented in this Convention might be federated with the purpose of carrying on such an educational propaganda as had been proposed. Further announcement will be made later.



"VIEW OF WHITEFACE MOUNTAIN" BY ARTHUR H. WAYANT

RECENTLY BEQUEATHED BY MRS. ALMEDA H. PICKERING TO

THE DETROIT ART MUSEUM

# THE AMERICAN MAGAZINE OF ART

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## OUR YOUNGER BROTHER IN ART

### AN OPEN LETTER

#### TO THE EDITOR:

In your leading and able Editorial in the April number on "Frightfulness in Art," you advance the view that "There is furthermore nothing wrong in striving to attain expression *independent* (the italics are mine) of form." I am happy to see that a few lines further on your endeavor to counteract the effect of this pestilential theory when you say, "It is impossible to disregard form." But in advancing the first opinion you create a loophole of escape for the present-day "Slacker" in the study of Art who is infected with the germ of "Modernism"—that which is fermenting in all the Art Schools of our country, and doing untold harm to the earnest and conscientious student, who innocently presents himself at the doors of our academies with a trusting faith that he is going to be prepared worthily for the struggle in life which is before him in the career of an artist.

It is high time that the painters and sculptors who have been trained in their profession should lift up their voices against this boisterous fallacy that has been promulgated by certain critics in the press, by dealers and by exhibitions which are searching for *réclame*, and by a few unbalanced painters who have never been

taught how to draw. *Le Dessin c'est la probité de l'art*, is graven upon the monument to Ingres at the entrance of the Ateliers of the Couro du Soir in the Ecole des Beaux Arts in Paris; and these words are stamped indelibly on the mind of the student as he enters his class room. It is very easy to lightly toss aside our responsibility to our fellow by saying, "I am not my brother's keeper"; but have we not a duty to our younger brother in Art who may look to us for guidance? Many may have the desire, but few can arrive in this most difficult profession. We all know, even the most untutored layman, that a knowledge of form, as expressed in able and skillful draughtsmanship always will give a man a position of self support, even though he may not be gifted with genius to express an ideal that may lead to fame. After upwards of forty years in the practice of my profession as taught in the finest school of the past century, I am more deeply convinced than ever of the uprightness and usefulness of learning how to draw; and how profoundly it is our duty to our fellow to instill into his mind a respectful thoroughness and mastery of form.

In the trip I have recently taken across the continent I have been sadly and deeply depressed to see that in our art schools the antique is cast aside. The student is no longer trained in drawing and studying the immortal Greek, but is allowed to fumble from misshapen nude models, or to wallow in paint which is applied to the surface with neither grace or skill. I consider it the duty of our Federation to exercise its powerful influence in the protection and proper guidance of the art youth of our country, whose future is being jeopardized by false theories and misleading practices.

CARROLL BECKWITH.

San Francisco, Cal.,

April 12, 1917.

## A CRITICISM OF THE ULTRA IN ART

The following article by Mr. Elliott Daingerfield was written for and published in the April issue of the *Quarterly Bulletin* of the Milwaukee Art Institute. It so ably supplements what Mr. Beckwith has said in his "Open Letter" and so exactly states the conviction and position of the



American Federation of Arts that it is reprinted herewith by special permission.

"With the exception of Religion there is no subject more familiarly dealt with than Art. Ask any man on the street about religion and he will tell you all there is to know, he will deliver a complete opinion for his own guidance and for others, though he may never have studied in any way the profundities of the subject which most nearly touches man—and if you ask the next man you meet about art, he will pronounce a dictum just as conclusively. He 'knows what he likes' and for him that is all there is to know. He believes himself quite on an equality with the trained thinker, the student who has given his life to the study of its significance, and perhaps has been trained also in its practice in one form or another. Flippant familiarity is assuredly an enemy to our progress in art matters—it is a sign of an irreverent attitude toward a subject which is closely related to religion—to life—to culture and to the high aspirations of all civilized humanity. This irreverence is dangerous enough in those who are not perfectly in touch with art life and development, but far worse when like a disease it attacks those who practice professionally in any one of the plastic arts. It is a sad outlook when trained workmanship is made of no account—when knowledge is displaced by impudence, and the crudest productions are hailed and acclaimed.

"True, there are many approaches to the temple of art. Thankful we are that it is so, but standards which have endured the test and criticism of the centuries may not wisely be put aside—the *outré* applauded merely because it is *outré*. The gibberings of an idiot never edify—and with these thoughts dominant we may, with some hope of useful decision, look carefully into that which is produced and that which is exhibited by the younger generation in the schools and in the exhibitions, which with great prodigality offend the eye.

"Teaching has in former times meant the imparting and acquisition of knowledge based upon the best which has preceded it. As humble a party as Michel Angelo was content to study the antique in the Medici Gardens, and Titian listened intently to

the trained opinion of the Bellini—and the training of these yesterdays was intended to fill the mind with laws, principles and truths that were proved by the practice and had endured the test of long years of time. Further, this teaching was designed to train the hand that it might express not only the information already acquired, but that deeper, more significant mystery, the emotional self. By such processes and practices the world has been enriched by the long roll of noblemen in art, and untold treasure of human accomplishment.

"Today we seem to say—speaking with the voice of extreme youth—and alas! in some cases in the voice of those who should know better—all this is old fashioned and unnecessary, because it is something acquired, added to one's self and is not natural. Drawing, they contend, is not necessary because form imprisons and prevents liberty—paint as a *hod carrier* would—without attempt at beauty of pigment, or touch, or quality of surfaces. Let no dogma of law of color bind your self-expression, but put down color as you will and it becomes beautiful because it is natural—its beauty will be discovered if you will destroy in yourself all preconception which has come to the human being in the education of the centuries—which is merely the chatter of anarchistic monkeys.

"The solemnity of bursting shells is teaching France how far she had slipped in a downward path—and we, who have not yet advanced far enough along the upward path, should set a millstone about the necks of those who mislead our talented youth—male and female—and drown them in the abysmal pool of their own irreverence and ignorance.

"For that which is good in art is that which is obedient—that which is beautiful is that which is reverent—obedience to law, order, principle,—reverence toward that which is behind, above and transcends law—God!"

ELLIOTT DAINGERFIELD.

A collection of landscapes by John F. Carlson, painted for the most part in the vicinity of Woodstock, N. Y., was exhibited recently in the Corcoran Gallery of Art at Washington.

## NOTES

HANDICRAFT  
EXHIBITION  
AT BALTIMORE

A comprehensive exhibition of handicrafts was set forth at the Peabody Institute, Baltimore, under the auspices of the Handicraft Club of that city during the latter part of April and the greater part of May. This exhibit occupied two large galleries and the work was not only well selected, but delightfully displayed. There were beautiful tapestries from the Herter looms, as decorative in design, as charming in color and as fine in workmanship as were those tapestries woven in Flanders centuries ago. There was a wonderful collection of ecclesiastical embroidery wrought with patience and artistic skill. There were beautiful vases from the Rookwood pottery, from Byrdcliffe and from other famous American potteries. There was a fine display of tiles from the Enfield Pottery. Miss Elsie Ingle and Miss Elinor Sweringen of Baltimore exhibited exquisite book binding. From Frank Gardner Hale, Miss Grace Hazen and others came jewelry finely designed and made. There was excellent work in copper and other metals. Charles J. Connick's beautiful stained glass, designed and executed in the spirit of the finest glass of the middle ages, was shown by means of autochromes lighted from within. Samuel Yellin and Thomas Googerty both showed admirable work in wrought iron. Mr. Yellin's was chiefly designed for architectural purposes and of an especially high order of excellence. These are but a few of the many useful articles shown which were in reality works of art possessing much beauty but for this reason none the less useful.

At one end of the main large gallery was arranged a collection of work in sculpture, ornamental and decorative compositions such as fountains, sun dials and the like, by Edward Berge of Baltimore, which in their floral and foliage setting lent charm and effectiveness to the gallery as a whole.

The second gallery was occupied almost exclusively by institutional work, work done under the auspices of Denison House in Boston, the Old Colony Union of Cape Cod, the Italian School of Lace Makers of New York and similar organizations as

well as by the schools and asylums for the handicapped, the blind and the feeble minded. Among the last the exhibit from the institution for the colored insane was most notable. Excellent work came from the children of the Baltimore Play Grounds Association and most interesting of all was work done by the parents of these children, the majority immigrants from other lands. The value of such work far exceeds the intrinsic worth of the separate articles, standing as it were, for inherent ability, love of art, and ideals capable of cultivation.

The exhibition was assembled under the personal direction of Miss Emily Graves, Corresponding Secretary of the Handicraft Club of Baltimore, and affords good reason for faith in the development of art in our land.

L. M.

ART IN  
CHICAGO

Pageantry, the trinity of the arts of design, music and the dance, is engaging the activities of local art circles in the city of Chicago and the suburbs. In addition to the historic Pageant of the Indiana Dunes arranged by the Prairie Club to promote an interest in the proposed national part on the Indiana shores of Lake Michigan, there are patriotic pageants for Independence Day celebration, and heroic scenes staged by the public schools and Play Directors of the Field Houses in the small parks. All this popular work necessitates the study of costume and old pictures, the need of a dramatic director, music conductor, master of the dance, and an accessory body of craftworkers supplying costumes and the many articles of the periods presented. It has been of value in the art schools and in the art departments of public instruction, showing the connection of the applied arts to daily life.

Leon Bakst's paintings and drawings at the Arts Club opened with a lecture by Martin Birnbaum was the significant occasion for the past month. Mrs. Chauncey J. Blair's collection of rare Chinese paintings, pottery and curios has contributed generously to a permanent exhibit of oriental treasures.

The Arts Club and its associate The Artists' Guild promise to maintain an



interest all Summer for the passing guests who stop a day in the city to see galleries and visit the Art Institute.

THE GOOD  
OF AN  
EXHIBITION

One of the American Federation of Arts travelling exhibitions of oil paintings was recently shown in Thomasville, Ga., where it awakened much interest and attracted wide attention. The Secretary of the art organization at Thomasville, under whose auspices the exhibition was held, personally visited all the schools telling the pupils about the exhibition and urging individual attendance. Every class of the public school visited the exhibition with their teachers during the school hours for an hour. A talk was given to each class about the pictures and the Superintendent of the schools was so pleased with the result that an effort will be made to introduce art and manual training courses in the school system another year.

The children gave expression to pleasure and demonstrated real interest by returning independently and in groups of from three to sixty, time and again. One of the teachers wrote: "I cannot tell you how much pleasure this Art Exhibit has been to me, not only for the value to myself, but more especially for the real good the children have gotten out of it. I think it is one of the best educational features that has come to this town in years, for any one who is taught to see more gets more out of life, and when one has been taught to see beauty, then does he have more to help him to over-balance life's unhappiness.

"When I was coming home from the Exhibit, the other evening, just at dusk, two boys, perhaps ten and twelve years of age, lay stretched out on a bit of grass near the road. They did not hear me.

"Do you see it?" says one.

"Yes, and I see another star, too."

"Gee, but don't you wish you could paint it like that man painted the moon?"

"What Moon?" I asked, coming into the conversation as a matter of course, for we were strangers, and yet kin in a love for certain things.

"The moon in the picture down at the Exhibition."

"Was it pretty?"

"Yes, and kind of funny, too."

"How?"

"You couldn't see anything and yet you could see a tree and some more trees away off."

"And a road, too," said No. 2.

"I left as unceremoniously as I had arrived, but I believe those boys felt the real, soft, hazy eventide in Nature more keenly, for the beautiful, mysterious evening that some artist taught them to see."

AMERICAN  
ACADEMY  
IN ROME

In the Annual Report of the American Academy in Rome, recently published, Dr. Jesse Benedict Carter, Director, gives an interesting description of the Imperial City in war time as well as an account of how the Academy is going forward in spite of the handicap of conditions both physical and financial. He says, "The city has come into its own again, the 'contradini' as visitors 'seeing Rome first,' peasants from the Abruzzi and Sardinian fishermen in full costume on the Corso, the Pantheon admired by the people of Calabria, the Forum visited by peasants from Scanno. The Villa Mirafiore is now a training-school with workshops for the soldiers who have lost arms or legs. Student-travel and taking of measurements and photographs have become almost impossible under war conditions, and yet the Academy has continued its work, with even two more students than in the previous year.

"We thus step forward," says the report, "into the new year, with our budget still further cut, grimly determined to make it go, but we have a steadily growing conviction that we have reached the limit of our economies. So long as the war lasts and our work cannot be seen face to face, it may be difficult to cause others to share this conviction; and yet, somehow, we feel that things are about to change, and that our great and prosperous country will soon take a proper pride in what we are doing and what we stand for, and that we shall soon be able to carry out the dreams of our Founders, occupying all of our properties to the universal service of Art and Letters and the glory of our country in a foreign land."

LANDSCAPE  
ARCHITECTURE  
IN ENGLAND

The April issue of *Landscape Architecture* is full of interest. It opens with a letter from Thomas H. Mawson, the well known city planner of Great Britain, to Prof. Pray, of the Society of Landscape Architects, with reference to the retrospect and prospect of landscape architecture in Great Britain. It is seen that in spite of the war interest continues in this art but with a difference. In the future, Mr. Mawson thinks, much will be directed "toward the creation of beautiful cities rather than the increase of private domains" and that "the most ardent workers in this really social movement will be the rich who through community of suffering have come to understand their fellows as never before." This is one of the "slightly redeeming features," Mr. Mawson believes, of the terrible war into which Europe has been plunged.

In Cambridge he found young soldiers "gazing in admiration at the beautiful Gothic and Renaissance buildings." "What then," he thought, "would be the point of view of those young fellows when they saw the majestic medieval cities of France?" "Certainly," he declares, "they will come back filled with a divine discontent for much they see in our towns at home and a great determination that, in evidences of civic pride and self-respect, we shall, in the future, come short of no one."

CITY PLANNING  
IN 1916

Mr. Mawson's letter is followed by an article by George B. Ford on what was accomplished in city planning during the year 1916, which is full of information and significance. Mr. Ford says: "The past year was one of tremendous significance to the cause of city planning. Of the fifty-odd cities of over 100,000 population in the United States, twenty-two have made a distinct and notable contribution, in the past year to the rapidly increasing volume of city planning, history and achievement. Of the cities of from 25,000 to 100,000 population, which number about 200, twenty-nine may be counted on the roll of those that have made important and constructive advances in city planning during the same period. A large number

of cities and towns of less size have to their credit accomplishments which, in the mass, are by no means of small importance. In Canada, despite the preoccupation of the people of the cities with the war, Thomas Adams, Town-Planning Advisor of the Committee of Conservation, reports a widespread interest and activity there, both in the formulation and passage of laws and in organization for constructive work. In Europe, and particularly in France and England, which countries I have had the good fortune to visit in the course of the past three months, city planning is not only alive, it is making enormous strides, as evidenced in the work which I saw under way in Paris, Marseilles, Lyons, Limoges, Rheims, and in London, not to mention numerous lesser places. In India, even where one would be led to expect but little, British enthusiasm for city planning has roused the great and congested cities, such as Madras, Bombay and Calcutta, to a realization of their city planning needs, and we are regularly in receipt of reports of progress being made there—progress which indeed would put many of our proud American cities to shame. The city planning movement has never enjoyed a more hopeful, indeed more constructive year than that just past."

In conclusion he adds, "We cannot help but be inspired by the splendid showing which the nations of the world, and, in particular, our own country, have made during the last year. To those of us who have been at work in city planning during the past year, and who have come gradually to a realization of its importance, it is our duty, I will say more, it is our privilege, to spread the gospel far and wide throughout the land. A great campaign of education of the general public to the urgency of planning, either through the medium of a national bureau of city planning or through the private organizations, is vitally necessary."

PLAYGROUNDS  
IN PARKS

In writing of Playgrounds in Parks from the designers' standpoint, F. L. Olmsted in a paper read at the meeting of the American Association of Park Superintendents, at New Orleans last fall, just published in *Landscape Architecture* gives



this excellent advice: "First, make your playgrounds as shipshape and orderly and as attractive in appearance as you can—wherever they are placed. Second, combine them as far as practicable with facilities of other kinds of recreation not primarily dependent on the quality of the scenery; but still make that scenery as pleasant as you can without waste or loss of practical efficiency. Third, when dealing with any piece of park land the prime purpose of which is to give enjoyment by its beauty, do not on any account thrust into it a playground or any other so-called 'improvement' which will impair its beauty."

#### ART IN NEW MEXICO

It is a little difficult for us in the East to think of Santa Fe as one of the art centers of America, and yet so it would seem to be. Mrs. Harry Wilson, Librarian of the School of American Archaeology at Santa Fe and also Chairman of the Art Committee of the New Mexico State Federation of Women's Clubs, has recently issued this very interesting statement in regard thereto. She says:

"If some one had spoken of Santa Fe in any drawing-room of New York or Washington one hundred years ago, a silence would have fallen, for all west of the Mississippi river was an unknown land—a colony of Spain—farther away from the life of the East than London or Madrid. Yet here stood the palace of the Spanish governors already centuries old with much of romance and history clinging about its gray walls, and little mission churches dotting all the desert land were becoming depositories of pictures and silver, books and tapestries brought from the old land to beautify and adorn the new.

"Many of those very things now in the homes of collectors are bringing pleasure to lovers of the arts of the past, while the old palace—now the Museum of the State of New Mexico, has set aside its reception room for the study of the art of the present. Here the tourist who has a half hour to spare may spend satisfying moments with the work of men whose names are known from coast to coast; and now if one should mention Santa Fe in any gathering of the wise and learned in this country there would certainly be

some one present who knew of its position as an art center. In the homes and galleries of connoisseurs in both East and West hang valuable canvases painted under the spell of New Mexico's blue sky and clear atmosphere—and first exhibited in the old palace. The list of exhibitors shows that men and women of many lands have responded to the charm of the country and the quaint little old-world town that is the oldest capital in the United States. Lo-tave, the Flemish genius, whose murals make beautiful the Museum rooms; Vierra, who is now at work on the murals—planned by the late Donald Beauregard for the new Museum; Fleischer; Henri, to whom the personality of the Indian has made so strong an appeal; Warren Rollens, whose Zuni landscapes so well interpret that land of mystery; Gerald Cassidy; H. P. Berlin; Kenneth Chapman; W. P. Henderson; Sheldon Parsons—all of these have or have had studios in the patio of the palace. The famous Taos artist colony including such names as Sharp, Blumenschein, Philips, Couse, Dunton, Myers and Berninghaus—all familiar to lovers of Western art, have for years showed their work here before sending it 'out' to the big exhibitions.

"And now new names must be added, for within the last two years, artists returning from Europe because of the war, have come to paint the West and their paintings have been shown first in the Palace of the Governors. Mr. and Mrs. Burt Harwood, Misses Margaret and Elizabeth McCord and Julius Rolshoven of Paris; Mrs. Winslow Skinner and Grace Ravlin of Florence; C. F. Musgrave of London, looking for new aspiration, have found it here. Here also Walter Ufer, Victor Higgins and Royal Milleson found the subjects for those canvases that now grace the municipal collection of their native city, Chicago.

"So great is the demand for exhibition space that the Museum is now erecting a beautiful new building—a replica of the Spanish mission on the rock of Acoma—whose principal feature will be a modern and perfectly equipped art gallery. This building will supplement the Palace of the Governors, itself the richest treasure of New Mexico architecture, and will be dedicated during the coming Summer.

## NEWS ITEMS

The Eighth Annual Convention of the American Federation of Arts will be held on the 16th, 17th and 18th of May while this number of *THE AMERICAN MAGAZINE OF ARTS* is in press. A full account of the Convention will be given in the next issue which will reach our readers some time in June.

The Detroit Museum of Art opened its Third Annual Exhibition of Selected Paintings by American Artists on April 9th. This collection comprises one hundred and forty pictures, selected largely from the most recent exhibitions of the Corcoran Gallery of Art, the Pennsylvania Museum of Fine Arts, and the National Academy of Design. After being shown in Detroit, the collection will go about the first of June to the Toledo Art Museum for the summer.

Three of Carl Milles' bronzes, "Wings," "Girl with Apple" and "At the Blacksmith's" were shown at the annual exhibition held in Lindsborg, Kansas, in connection with the Messiah Festival during Easter week. This exhibition, comprising paintings and prints, as well as sculpture, was strong, cheerful in aspect, and quite modern in general character. It was held under the auspices of the Smoky Hill Art Club, which has in recent years purchased a number of works of art for the permanent collection of Bethany College. Among the artists represented were Birger Sandzen, B. J. O. Nordfeldt, Henry Poor, Oscar B. Jacobson, G. N. Malm, Anna Keener, Albert Krehbiel, and Mary Marsh. An extremely interesting collection of prints was lent by Carl J. Smalley of McPherson.

An exhibition of Decorative Sculpture by American artists was held in the Gorham Galleries, New York, from April 9th to May 7th inclusive. This exhibition comprised works by well known artists such as Anna V. Hyatt, Malvina Hoffman, Anna Coleman Ladd, Edward McCartan and Adolph A. Weinman, but there were also represented many young men and women of promise whose names have not yet

become familiar. The exhibits numbering over two hundred, were shown in decorative setting and were very tastefully arranged.

From April 20th to May 7th an exhibition of works by Wisconsin painters and sculptors was held in the Milwaukee Art Institute. The following awards were made: The medal of the Institute, to Albin Polasek for his work in sculpture, entitled "Boy Butterfly"; honorable mention to Albert H. Atkins, for his work in sculpture, entitled "Spirit of the Sea," honorable mention to Mabel Key for a painting entitled "Azalias and Cinerarias"; honorable mention to Gustav Moeller for a painting entitled "Meadows in Spring"; and honorable mention to Adolph A. Shulz for a painting, "Moonlight and Mist."

The Guild of Boston Artists makes a practise of presenting a print by one of its members to every associate member each year. The subject chosen for the current year is a drawing by Edwin C. Tarbell of which a fine facsimile has been made, each print being approved and signed by the artist. Facsimiles of prints by Mr. Benson and Mr. Hale have been made for the same purpose during previous seasons.

The Texas Fine Arts Association held its sixth annual conference at the Elisabet Ney Museum, in Austin, on April 24th. In connection with this meeting a collection of paintings, by Mr. Eisenlohr of Texas was exhibited.

The Houston Art League of Houston, Texas, dedicated the site of its new Museum on the 12th of April with appropriate ceremonies.

The Founder's Day Exhibition at Carnegie Institute, Pittsburgh, which opened on April 26th, differs in character from any other previously held by the Department of Fine Arts. It comprises a collection of early English portraits and landscapes lent by Mr. John H. McFadden of Philadelphia (the same which was shown at the Pennsylvania Academy last year), a collection of old English color prints also lent by Mr. McFadden, and certain recent accessions made by the Department of Fine Arts of



Carnegie Institute. Mr. McFadden's collection is the most representative in America of the richest period of English art, that of the Eighteenth Century, and comprises notable canvases by Constable, Romney, Raeburn, Gainsborough, Cox, Crome, Hogarth, Hoppner, Lawrence, Reynolds, Turner, Wilson and others. This exhibition will continue through June 15th.

During the season of 1916-17 a notable series of exhibitions has been shown at the Hackley Art Gallery at Muskegon, Michigan. This series opened in September with the American Water Color Society's Annual Rotary Exhibition sent out under the auspices of the American Federation of Arts, and included also special exhibits of paintings, by Edward Redfield, Wilson Irvine, Robert Spencer and Charles Rosen, as well as an exhibition of British Paintings assembled by Harrington Mann and a loan collection of forty-two paintings by distinguished artists owned in Muskegon.

McPherson, Kansas, is planning a great celebration to mark the unveiling of the McPherson monument on July 4th. This monument is the work of John Paulding, a sculptor of Chicago, and shows General McPherson in army uniform seated upon a handsome steed. In connection with this celebration there will be a pageant depicting Kansas history.

The first exhibition of the newly formed Department of Prints at the Metropolitan Museum of Art opened on April 23d and will continue throughout the month of May. This exhibition comprises painter etchings and engravings of the Nineteenth Century, and consists mainly of loans from private collections. While not intended in any way to form a comprehensive survey of the art of etching during the Nineteenth Century, the exhibition to an appreciable extent enables the visitor to trace the growth of the art of etching during its richest period and to compare the styles and manner of work of some of its most noteworthy practitioners.

Under the auspices of the Omaha Society of the Fine Arts, an exhibition of French and Belgian pictures was shown in the auditorium, from May 1st to 15th.

## BOOK REVIEWS

**JOSEPH PENNELL'S PICTURES OF WAR WORK IN ENGLAND.** Reproductions of a series of drawings and lithographs of the munition works made by him with permission and authority of the British Government, with notes by the artist and with an introduction by H. G. Wells. J. B. Lippincott Company, Philadelphia, Publishers. Price \$1.50 net.

There is something terrible as well as wonderful about these drawings of the munition works in England by Joseph Pennell, published in this volume, uniform in size and style to Mr. Pennell's other recent picture books showing the "Wonder of Work" in America, Temples of Greece, and the building of the Panama Canal. Mr. H. G. Wells says in his introduction, very truly, "He gives us the splendors and immensities of forge and gun-pit, furnace and mine-shaft. He shows us how great they are and how terrible. Among them go the little figures of men, robbed of all dominance, robbed of all individual quality. He leaves it for you to draw the obvious conclusion that presently, if we cannot contrive to put an end to war, blacknesses like these, enormities and flares and towering threats, will follow in the track of the tanks and come trampling over the bickering confusion of mankind. . . ." "Through all these lithographs runs one present motif, the motif of the supreme effort of Western civilization to save itself and the world from the dominance of the reactionary German Imperialism that has seized the weapons and resources of modern science." They open to the beholder the doors of the gun factories, the furnaces, the forges; they show those cranes which like giant arms reach out and lift and carry; they exhibit the relentless inhumanity of the machine which, while called into existence by man, has the power to crush man out of existence, and they call to mind the possibility of such catastrophe. Mr. Pennell has seen in them beauty as well as strength. He professes in one of his explanatory notes to find "the lines of chimneys finer than the lines of trees" against the sky. In some instances he has in his drawings manifested this beauty, but the real value of his work lies not in this instance in its artistic

merit, but in its bearing upon one of the greatest problems of the day.

It was not easy to get permission to make these drawings, but since they have been made the British Government, recognizing their worth and significance, has exhibited them extensively under governmental auspices throughout the Kingdom. When they were shown at the Guild Hall, London, they were visited and viewed by no less than fifteen thousand persons. Separate sets are being shown simultaneously in various cities, one set in Liverpool, Newcastle, Leeds and Bradford; another set in Brighton, Edinburgh, Glasgow and Dundee. A third set has lately been exhibited in New York. The French Government has invited Mr. Pennell to go to France to see and draw the same sort of work in that country.

While it has nothing whatsoever to do with art it is interesting to note that Mr. Pennell says in his preface to this volume that wherever he went in these great factories which are turning out munitions of war purposing the destruction of life, he met on every side with kindness and courtesy. "My greatest difficulty," he says, "was not to be killed by the kindness and hospitality shown me." He also calls attention to the fact that from some of the unlearned he received most genuine appreciation, for, he tells his readers, "the artistically untaught man not infrequently sees more like a child what an artist is doing than his well-taught director."

**PORT SUNLIGHT.** BY T. RAFFLES DAVISON, HON. A.R.I.B.A. Charles Scribner's Sons, New York, Publishers.

Everyone has heard of Port Sunlight, one of the most successful experiments in garden city building in England. Unlike Hampstead Heath, Port Sunlight is purely an industrial city built for the employees of the Works there situated. It was founded in 1888, since which time over a thousand workingmen's houses have been built covering an area nearly a mile long by about half a mile wide. An attempt has been made by the founder and the builders of this garden city to provide as far as possible all of the conditions conducive to the best living and the highest form of citizenship. How this has been done the author of the present volume essays to

show. His treatment of the subject, however, seems to fall into rather an uninteresting rut between generalization and technicalities so that despite many pictures and carefully prepared text the reader learns comparatively little from the outwardly promising volume save what might be learned through a superficial cursory survey. The subject is one of great interest, particularly in this country at the present time when industrial settlements are growing up with great rapidity. It is, therefore to be regretted that Mr. Davison's book should not have dealt with the subject more definitely and conclusively.

**THE PORTRAITS OF ALBERT GALLATIN.** BY A. E. GALLATIN. Privately printed, 1917.

Jefferson in 1801 appointed Albert Gallatin Secretary of the Treasury. In 1813 he was sent by Madison as special mediatory envoy to Russia, and the following year he took a prominent part in framing the treaty of peace with Great Britain. In '26 John Quincy Adams appointed him Minister to England; few occupy a higher position of honor in the history of the United States.

On account of the distinction of the subject as well as because of the association of these portraits with the early history of art in America this publication is of special interest and value. Excellent reproductions are given of the three most important, a pastel by James Sharples, an oil by Gilbert Stuart, both of which are in the Metropolitan Museum, and of a painting in oil by Peale which hangs in Independence Hall, Philadelphia. Nineteen other portraits—paintings, engravings, daguerreotypes, miniatures, silhouettes and bas-reliefs in wax are described and listed.

**THE STUDY AND ENJOYMENT OF PICTURES.** BY GERTRUDE RICHARDSON BRIGHAM, A.M., Ph.D. Sully and Kleinteich, New York, Publishers. Price \$1.25 net.

Miss Brigham writes with enthusiasm and the chapters reviewing the Schools of Painting and noting important paintings to be seen in public collections, in America and Europe, will be found informing by those who are unacquainted with the history of Art and the great galleries of the world.



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A SIXTEEN PAGE PAMPHLET

PRICE 10 CENTS

The American Federation of Arts  
1741 New York Ave., Washington, D. C.



# THE AMERICAN FEDERATION OF ARTS

*What is the American Federation of Arts?*

It is the National Art Organization of America.

*Is it really National?*

Yes, it has affiliated with it as chapters, 228 organizations from Maine to California, from Minnesota to Texas, besides a large individual membership, amounting to several thousand which is no less widespread.

*What are its objects.*

To unite in closer fellowship all who are working in this field; to furnish a channel for the expression of public opinion in matters pertaining to art in order that better legislation may be secured and a better standard upheld, and to increase and diffuse knowledge and appreciation of art for the advancement of art and the benefit of the people.

*How does it unite in closer fellowship workers in the field of Art?*

(1) By uniting their aims; (2) by bringing their representatives together once a year in a Convention; (3) by serving as a general clearing house for all.

*How can it serve as a channel for the expression of Public Opinion?*

By securing such expression from its widespread membership of organizations and individuals.

*Has it ever rendered service in this capacity?*

Yes, upon several occasions, notably in connection with the remission of the tariff on works of art, and the emplacement of the Lincoln Memorial at Washington on the site selected by the Park Commission and the Federal Commission of Fine Arts.

*What does it do to increase and diffuse knowledge and appreciation of Art?*

Sends out traveling Exhibitions of works of Art (thirty-one in 1917, which went to 125 places). Circulates Lectures on Art, illus-

trated with stereopticon slides. Publishes a monthly magazine, *THE AMERICAN MAGAZINE OF ART*, and *The American Art Annual*, a comprehensive directory of Art.

*When was it organized?*

In 1909—at a Convention held in Washington.

*By whom?*

Representatives of the leading Art Organizations such as the American Institute of Architects, National Academy of Design, National Sculpture Society and The Washington Society, called by the American Academy of Art, among the regents of which, were, at that time, Elihu Root, F. D. Millet, J. Pierpont Morgan, Charles M. Ffoulke, Charles L. Hutchinson and Robert Bacon.

*Why?*

Because these broad minded men of affairs believed that real prosperity and the greatest happiness come both to nations and individuals through immaterial things (among which is Art), and that, therefore, no duty is higher than to place such in the grasp of the greatest number.

*What advantage is Chapter Membership in the American Federation of Arts?*

Closer association with other organizations. Opportunity of securing exhibitions and lectures. Representation at the Annual Conventions. *THE AMERICAN MAGAZINE OF ART*.

*What advantage is it to an individual to become a member?*

Participation in a large and important work. *THE AMERICAN MAGAZINE OF ART* (price \$2.50 to others). *The American Art Annual* (if an active member—price \$5 to others). Such other literature as may be issued to members. Attendance at the Conventions, and, if an active member, the right to vote.

*For further information apply to*

*The Secretary*

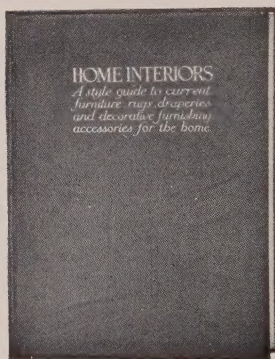
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# HOME INTERIORS

∞ 1917 ∞



TO ENABLE THE LOVER OF BEAUTIFUL THINGS TO PURCHASE THE VERY ARTICLES HE SEES PICTURED IN IT, IS THE PURPOSE OF THIS LITTLE BOOK. IT AIMS TO BRING TO THE HOME THE OPPORTUNITY FOR SELECTING THE FINEST PRODUCTS THE INDUSTRIAL ARTS OF OUR COUNTRY PRODUCE TODAY. TEN VERY INTERESTING ARTICLES COVERING THE FIELD OF HOME FURNISHING AND THIRTY-EIGHT SUPERB PLATES PICTURING VARIOUS KINDS OF ROOMS FURNISHED COMPLETELY WITH PRODUCTS WHICH ARE CURRENT UPON THE MARKETS OF TODAY. ONE HUNDRED AND TWENTY PAGES, NINE BY TWELVE INCHES, BOUND IN ART VELLUM. PRICE THREE DOLLARS NET. CARRIAGE TWENTY CENTS ANYWHERE IN THE U. S., HER COLONIES AND CANADA.

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